

THE RCM MAGAZINE



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PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1942

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, SEPT. 23, AT 2.30 P.M.
Chamber Concert

Second Week

WEDNESDAY, SEPT. 30, AT 2.30 P.M.
Chamber Concert

Third Week

WEDNESDAY, OCT. 7, AT 2.30 P.M.
Chamber Concert

Fourth Week

WEDNESDAY, OCT. 14, AT 2.30 P.M.
Chamber Concert

Fifth Week

TUESDAY, OCT. 20, AT 2.30 P.M.
Second Orchestra

WEDNESDAY, OCT. 21, AT 2.30 P.M.
Chamber Concert

Sixth Week

WEDNESDAY, OCT. 28, AT 2.30 P.M.
Chamber Concert

*THURSDAY, OCT. 29, AT 2.30 P.M.
First Orchestra

Seventh Week

WEDNESDAY, NOV. 4, AT 2.30 P.M.
Chamber Concert

Eighth Week

WEDNESDAY, NOV. 11, AT 2.30 P.M.
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 18, AT 2.30 P.M.
Chamber & Choral Concert

Tenth Week

WEDNESDAY, NOV. 25, AT 2.30 P.M.
Dramatic

Eleventh Week

TUESDAY, DEC. 1, AT 2.30 P.M.
Second Orchestra

WEDNESDAY, DEC. 2, AT 2.30 P.M.
Opera Repertory

Twelfth Week

*THURSDAY, DEC. 10, AT 2.30 P.M.
First Orchestra

Tickets are required for Concerts marked *

H. V. ANSON, Registrar.

THE R·C·M MAGAZINE

VOLUME XXXVIII

No. 3

In Memoriam

H.R.H. THE DUKE OF KENT — President of the R.C.M.

By LADY CYNTHIA COLVILLE

A spontaneous tribute to the personality of "Prince George" (the name by which the older friends of the Duke of Kent best remember him), is the inability of those who knew him to realise—almost to believe—that he has actually gone.

His character was many-sided and of exceptional attractiveness. This is no conventional phrase. One hesitates to use the glib word "charm," though that was literally a quality that he possessed in abundance, and it came not merely from his good looks, friendly manner and sense of humour, but from that far rarer power of unifying himself with his chosen, or even chance, associates. He not only made his companion of the moment feel that he, or she, was the one person he wanted to talk to just then, but that they two shared in some community of interest, some pleasant joke, some shade of discrimination that nobody else could entirely enter into; in a generous self-spending he gave a little bit of himself to each friend, each acquaintance, each human being with whom he was brought into contact.

His gifts were real and versatile, and in the sphere of Art he was an amateur in the original and truest sense of the word, because he was at the same time a natural and a cultivated lover of what was beautiful in music, pictures, furniture, building, books; he had an unaffected delight in harmony of sound, line, colour or thought. He suffered, of course, from the inevitable limitation of the amateur, who, by reason of the too numerous claims upon his time and attention, is obliged to forgo that study and practice of Art that his instincts and inclinations demand.

And for a son of the Royal House the stern discipline of public life is inexorable indeed. Far more of tediousness and sheer dull hard work enter into the daily routine of members of the Royal Family than are dreamt of in the outside world; and the Duke of Kent inherited at least his share of the concentration and conscientiousness that distinguish them. He had not the time to be a dilettante. Had he had any inclination to develop into a Harold Skimpole, lack of opportunity would have crushed such superficial proclivities. But his interest in Music, as in the other Arts, survived the discipline of circumstances and showed itself in admirable and discriminating taste no less than in keen enjoyment. The interests and excitement of two years at sea on the China Station were perceptibly enhanced by the Ward Room piano for one who appreciated the good fellowship and adventure that the Royal Navy so abundantly provides, but for whom mechanics had little charm, and who was a martyr to sea-sickness.

The Duke was unquestionably a man of his own generation, and rightly so, but in his tastes and opinions there was not a trace of affectation or of a wish to be "in the swim." If he was abreast of the times, it was because they were, in fact his times; he lived in them and assimilated much of the spirit of his age in the same way that his clothes, speech, amusements conformed to the habits of his contemporaries. But he was not of those who, in their anxiety to "do the right thing," must suddenly adorn their walls with pine panelling or imitation pine panelling! who impose on a conventional Victorian interior a still more conventional modernism. The Duke had both the real knowledge, that comes from

study, and the experience, begotten of familiarity with beautiful things, to guide and form his taste, with the result that his own home was a delightful blend of comfort, cheerfulness and rare artistic distinction.

He revelled in lovely old silver, exquisite furniture, and glorious architecture; probably his last indulgence in sheer intellectual enjoyment was a visit paid by him, in sole company with Queen Mary (after duly inspecting an aerodrome), to two famous bookshops in which rare editions, and bindings old and new provided a brief and unwonted holiday interlude in a strenuous round of fatiguing duties.

Similarly, in music, a sound appreciation of classical music did not prevent him from thoroughly enjoying the work of modern composers, though it is doubtful whether the ultra-modern entirely fitted into his artistic landscape. He had a deep admiration for Sinding, and it was fitting that his *Intermezzo No. 1* should have been played at his funeral, at which the singing of Sir Walford Davies' anthem: "God be in my head," recalled to at least one listener the enthusiasm with which the Duke hailed both words and music the first time that he heard them at a wedding, in place of the more hackneyed compositions generally performed on such occasions. The Prince, like all his family, was a tremendous worker, showing an unexpected aptitude for sheer unrelenting toil, and undismayed by repellent routine or by the need for mastery of technical detail. The late Mr. Fred Bramley, when Secretary of the T.U.C., once remarked with a broad grin that, as a Trades Unionist, he felt compelled to protest against the over-long hours worked by members of the Royal Family, and the Duke of Kent would undoubtedly have deserved his strictures. He was never too tired to carry out the day's programme, however loaded, and his good nature and vivid interest in his job often impelled him to add extra and unexpected items.

A gay and almost care-free temperament concealed a love of detail and an unusually trouble-taking capacity. These, with his real goodness of heart, produced a surprising output of small acts of great kindness. The Christmas cards which went out in large numbers, addressed by his own hand, signed by the Duchess and himself, were small but very welcome tokens of his remembrance that entailed a really laborious effort on the sender's part; and one of his last and most characteristic acts was to write to an old servant (with whom, however, he had but little personal connection), in reply to congratulations on the birth of Prince Michael, sending not merely a few conventional lines, but the charming letter of a grateful friend.

He had a natural contempt for danger. Only a week before his death the Duke visited a prohibited area, and an A.R.P. post which he inspected was machine-gunned by a German plane ten minutes after his departure. On his way to another objective the same plane dived and machine-gunned the car in which he was driving, several bullets falling a few yards away and belabouring a near-by wall. He did not tell the Duchess of this incident, and only once referred to it in a very casual way to an older cousin, neither wishing to alarm his family, nor, apparently, attaching importance to such a trivial event. Within the limits set by Royal precedent and custom, the Duke of Kent had a varied career, and his adult life falls into three sections, beginning with his naval education and service in the Royal Navy, during which he proved himself an efficient officer, and—known to the Lower Deck as Mr. Prince George—was immensely popular with all ranks.

After his retirement from the Senior Service came a period of work in the Home Office. Here, too, he won golden opinions and obtained real insight into industrial conditions, factory legislation, and the trend of modern economic thought.

The final stage in his career began with his ideally happy marriage to Princess Marina of Greece, and soon after the War started, the King appointed him as Chief Welfare Officer in the R.A.F. Not only did he

take his new duties very seriously, but it was all of a piece with his character and inclinations that he should have relinquished the rank and office of an Air Marshal in favour of the humbler, more arduous and less sheltered position in the Service, that he so greatly preferred.

The most slender biography that omits consideration of his home life is glaringly incomplete. There was always something of the Fairy Prince and Princess in the story of the Duke and Duchess of Kent, and a love of home and children seemed to point to that age-long corollary of living happily ever afterwards, that has been so woefully frustrated. To see the gentleness and patience with which the Duke countered the exuberance of his small son and daughter was a delight, and it may well have been the ideal background of affectionate companionship that caused Prince Edward and Princess Alexandra to decide that they would be father and mother to the new baby, in whose advent the entire family so wholeheartedly rejoiced. The too-obvious platitude that the death of a Prince is no sadder than the death of any other man who is killed on duty and leaves a heartbroken widow and three little children, is only seen in true perspective when the symbolic and vicarious function of the Monarchy is realised. The knowledge that the King's brother had been killed "on active service" penetrated into millions of homes all over the world with a startling effect that hardly any other single casualty could have evoked; and even though the news, with its implication of noble and willing sacrifice, could not dull the heartache of thousands of lonely and suffering souls, it could, and did, establish a wonderful and healing sense of fellowship in sorrow in the minds of countless bereaved wives and mothers throughout the country and overseas. There is something peculiarly fitting in the terse list of casualties published by the Air Ministry in which, among those "killed on active service," the simple entry of: Kent, Air Cdre. H.R.H. Duke of, K.G., etc. figures between the names of Jones, Flt. Sgt. W. R. and Lewis, Flt. Sgt. C. N. It is just what he would have wished and emphasises that in his death he served his country as faithfully as during a short and brilliant life.

DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1942

WE mourn to-day the loss of two great friends of the College. Our President, H.R.H. The Duke of Kent, was tragically killed on service. He had not visited us since the war began because other duties claimed him, and he was therefore not known to many of you in this connection. But it is no mere form of words to say that he fulfilled the office of President with unflinching devotion and genuine personal interest. He had a kind and apt word for every student he met, and he spoke all the more effectively in that he was himself a cultured and practical musician. Our deepest sympathy goes out to H.R.H. the Duchess of Kent and all the Royal Family.

Of Dr. Reed it is not easy to speak in measured words. His pupils, his friends, and his thousands of acquaintances, all of whom felt the impress of his genius as a musician and his personality as a man, are one and all conscious of irreparable loss. There has rarely been an artist so gifted, so infectious, so unselfish, and yet so genial, so easy, and so generous. His life covered great changes in the musical world of England, in all of which he took

a leading and inspiring part. As a player, as a teacher, as a leader, as a composer, as a conductor, and above all as a firm, wise, and witty friend, he was in his own wide circle unique. We cannot replace him. We can only try in some degree to emulate him, and to retain of him a fragrant and abiding memory. He died, as he lived, in harness. He would not have asked for any other end, and it is in that fullness and maturity of power that we shall all remember him.

We have now survived three years of war. Events have been in many ways much worse than we hoped for, but they have also in many ways been not so bad as we feared. That is true, I suppose of life in general, either in war or peace. We anticipate some things joyfully, other things fearfully. The joys are rarely so ardent as we expected, the fears are often quite groundless. Those men are perhaps wisest who absorb themselves in the tasks of to-day and think of the future as neither very rosy nor very black. That is certainly true for us who are living and working in these uncertain years.

Many of you who are here now have never seen this College, or even London itself, as it was before the war, when this Hall was brilliantly lighted and crowded with overflowing students and friends two or three nights each week; when the portraits were hanging on the walls, and chorus and orchestra in starched shirts or white frocks reflected the ease and freedom of music-making without stint; when we could loiter about indefinitely and the streets were still bright and busy at midnight.

On the other hand, if you have never known different conditions you do not miss them. That is one of the things we older people tend to forget. That is one of the reasons why young people often accept imperturbably the changes that fill their elders with doubt and misgiving. We all judge the present by the past. If our past is short it means comparatively little to us. The present is our world and we accept it as it comes, even if it takes the form of food queues or bombs.

You must therefore try to be patient with oldish men like me, who remember the first motors crawling behind a red flag, the first trams grinding hideously round corners, the first underground railway full of steam and soot. We also remember the streets full of mud, the roads inches in dust, and the penny-farthing bicycle. Have you ever thought of your grandmother's boots, laced or elastic-sided? You couldn't have walked about the streets then, in the diaphanous slippers and stockings you wear now. There were too many horses, with feet like elephants, which came "plonk, plonk" down the street and splashed mud from one pavement to the other. "Ankle-deep" was not a figure of speech. Indeed I think the Victorians, could they return, would be more immediately impressed by our clean roads than by any other external change.

My own past included three or four years of a travelling Scholarship, and I still cannot overcome my regret and irritation that the world is now so largely closed and guarded. I do not mean the restrictions of this war only, but the deterioration of free movement which has got worse and worse ever since the last war. In 1912 a friend of mine, feeling at the moment both rich and restless, packed a bag, went to the station and bought a ticket for Constantinople. He didn't like it when he got there and soon came back, but there was no other hindrance than his own mood. Three other friends once went to Charing Cross Station and took tickets to Moscow. It is difficult now to imagine a world where you could do such things without formality or fuss. There were gold pounds, and no notes of less than five pounds, and these you could cash anywhere in Europe without question. You could use a French franc equally well in Belgium, Italy, Spain or Switzerland. I give these merely as examples of changes that are the fruit of national or political diseases which leave us older people uneasy and regretful. Whatever the sins of the Victorians, and they were many, they roamed the world, and made the world a place to roam in.

To-day you can't go to the Isle of Wight without a permit. My grandfather would turn in his grave if he knew. But you young people don't lie awake at night about it. You accept this queer world, thank goodness, and get on with your work. That is nature's way of keeping us sane through whatever upheavals may come. We accept the circumstances and opportunities that belong to the sphere in which we live, and we do not waste time or energy in useless regrets. "Nuns fret not at the convent's narrow room, and hermits are contented with their cells." We are all confined and restricted in hundreds of ways to-day, but so long as we are tolerably housed, fed, and allowed to think and work, we can come to terms with things. Every new regulation is a nine-days grouch. After that it becomes part of our social order, and you will no more want to live under the conditions of my past than I wanted to live under my grandfather's.

This being so, our war-time Royal College is not such a bad place to be in, even if it does have to say you must not do this, that, or the other. It gives you daylight, if not nightlight, it gives you bracing variations of temperature. It provides quite good food, and tolerable, if not scented, soap. It allows you to practice in reason, which is more than it did in my day. It provides the correction and inspiration of lessons, and the debate and inquisition of classes. Above all it gives you yourselves, the stimulus and pleasure of working in a community of talented and like-minded students. And war or no war, it abates not one jot, I hope, of its artistic and musical standards.

To those of you who may not have long to stay I want to repeat the advice that I have often given you, and that most of you, I am thankful, hardly need to be reminded of. While you are here

strive to obtain every accomplishment and every qualification of which you are capable. If you are going immediately into the profession of music, take the best possible equipment with you. If you must go and do something else for a time, never fear that your musical competence will be lost. It will come back to you, when you want it, quickly and in full measure.

To our new students we offer a warm welcome, and a hope that they will quickly absorb our ways. Many of them will have to do a very great deal in a comparatively short time. We are all here to help them. And make your musical education as wide as you possibly can. Do not be solely concerned with your own special studies. A very great deal of music of every type is produced in this building. I should like to feel that all students are interested in all music. There are rehearsals and concerts every week of most varied types. You should try to get a perspective of the whole art, and there is no place where that perspective is wider than here and in London, if you use the opportunities that are offered to you. We want you to be a violinist, a pianist, a singer, or whatever your special talent may be, and of the very highest class, but we want you also to be educated and discriminating musicians, in the widest sense of that word, and in every possible department of the art.

A happy and fruitful term to you all.

ON THE ART OF BEING A STUDENT

By SENEX

THE world seems to be full of Institutions prepared to teach one anything under the sun, from Chinese metaphysics to the writing of advertisements; and when you have paid your fees for initiation into the mysteries of salesmanship, or poultry-keeping, or extemporising on the piccolo, you will find—such is their enthusiasm for the spread of education—that by paying more fees you can be put through a Teachers' Training Course, and learn the most approved methods of handing on the torch to another generation, thereby recouping yourself, from other innocents, for all the expense and trouble in which you have been involved.

But it would surely seem odd, to an inquisitive visitor from anywhere where education was considered in terms of wisdom and logic, that so little is ever taught about the art of being a student. You may be taught a subject, and you may, as has been so admirably and accurately pointed out in the preceding paragraph, be taught to teach it. But if you ask to be taught how to learn it—the most difficult art of them all—you will be thrown back on your own resources and native wit. You are the pupil, and here is the teacher; sink or swim. And yet, especially at this time of the year, when so many new and eager faces can be seen approaching the rather forbidding buildings to be seen in such streets as the Prince Consort Road, there must be many young and hungry souls who would give anything if they could only be shown some sort of certain way of getting the sustenance they want out of the banquet spread before them.

Has not the most essential thing they should have learned been omitted, somehow or other, in their early teaching? Has not their previous teaching merely schooled them into a type, ready to swallow anything while

assimilating a minimum? Does it not all recall the Chinese University—of many years ago, let it be said—which proudly advertised “The English Language thoroughly taught, as far as the letter H.”

All advice worth having must be, at bottom, a slice of autobiography; the giver of it must speak from his own personal experience of something he has tested in the pestle and mortar, the rough and tumble, of his own life. And this fact alone makes it difficult for any reasonably modest individual to offer to others those maxims at which he has himself arrived only by a process of trial and error. It calls up the ghastly figure of the self-satisfied speaker at a school prize-giving: “This has made me the man I am.” But it may still be legitimate for an ancient mariner to confess that the absence of satisfaction with his own life seems to him to be due, not inconsiderably, to his ready acceptance, in the eager and formative years of his youth, of certain ideas which, presented as the maxims of virtue, have proved to be heresies of a virulent and sterilizing nature.

Heresy No. 1. You will be told that a cobbler should stick to his last: meaning that if you are going in for music you should concentrate and focus all your interest and energy on it, and let every other serious purpose pass out of your life as something which will hinder your musical efficiency. For the love of Mike, *don't*. Granted you must acquire technique; but if that is going to occupy every moment of your life, then you have chosen the wrong career, and should choose another. For what purpose do you desire technique? What is its function? Simply to let the world see, when you no longer have to bother about accuracy, how interesting you can be as an interpreter. And what will make you interesting? Not the ease of your technique, though that will contribute to it, but mainly because your mind can grasp the meaning and purpose of the little black notes which the composer put on the paper. I think it was Carlyle who said that if two equally good cobblers each determined to surpass the other, and one put in an extra hour every day practising cobbling, but the other devoted his hour to reading Shakespeare, he would put his money (though, being a moral philosopher, he probably phrased it differently) on the latter. Anyhow, if you are going to be a musician your first duty in the world will be to interest people. If they are only going to gape in wonder at your dexterity, then your sad lot will be to be relegated to the limbo of the Celebrity Concert, until someone with more novel pyrotechnics usurps your place. And you cannot become more interesting by filling yourself fuller and fuller of one subject.

Heresy No. 2. Throughout your early life—unless, lucky reader, you had a very happy home—you were continually being adjured to “be careful.” You must now realise that, if you are to be a real performer, it is the one thing you should not be. It was Ruskin who once astonished—perhaps “paralysed” is nearer the mark—an audience of school teachers by telling them that if one found it necessary to “take pains” over anything, then Nature was gently hinting to them that it was a thing they were not meant to do. If you find you have to take pains over fingering your scales, over avoiding consecutive octaves, over singing in tune, then you should sit down and quietly think out whether music is really your job. If you can find no other reasonable outlet for your energies then I grant that taking pains may develop your moral strength; but, once allow that consideration to over-ride the artistic end, you will be but adding one more to the noble army of plodders. And for the benefit of the world at large you had better take to typewriting, or nursing, or something with a more obvious communal value. Until you can do a thing “in your stride,” carelessly and without trouble, you will not be worth listening to.

Heresy No. 3 is what the late and unlamented Mr. Euclid would have called a corollary to the above. It is the widespread and shattering belief that conscientiousness is a virtue. If you were to perform before a panel of competent judges and, at the end, they exclaimed, with the unanimity of

an opera chorus, "Most conscientious," then it is up to you to go home and weep bitter tears about it. For it is a criticism which carries a poisoned barb, and should hurt any artist like an insult—which it is.

But let it be clearly understood that these two qualities of carefulness and conscientiousness, vices though they be on the platform, should be ever-present in the practice-room. If you *practise* carelessly—even for ten minutes—you are, in the pungent words of the prayer-book, "purchasing damnation." You have committed a psychological sin and it may well take ten hours of hard work to expiate it. The aim of all technical work is to bring the muscles under the power of the mind until they can do their job automatically—that is, without the supervision of the mind; just as it is the hallmark of a good teacher that he can bring his pupils to the stage where they can do without him. The sudden thought "here comes the hard bit, I must take care" has led to more catastrophes in performance than have ever been due to a carefree belief in one's powers. No one can think of the word conscientious without calling up the word dull: they are twin brethren. And in all performance the one unpardonable crime, which dwarfs all the others into insignificance, is dulness.

Heresy No. 4. This is the belief that results depend on the time given up to producing them; the truth being that they depend solely on how earnestly you have applied your mind during that time, however short it may have been. One of the wisest and most famous teachers in the world once stated that, in his experience, overwork was responsible for more harm than laziness. In muscular work the first suspicion of "tiredness" is the red lamp of danger. You may ignore it now and again without disaster, but ignore it frequently and you will be sowing the seed of muscle-strain and all its attendant and distressing nervous disorders. Did you ever hear the epitaph on the tombstone of some such a man? "He tried to do too much, and did it." "Saturation point" is a very useful phrase which the psychologists have given us. You cannot get more water into a sponge when once it is full; and you cannot get more than a certain amount of improvement into a muscle in a given time. It will perhaps arrest the smile of pleasure with which some of my readers are determining never again to do too much work, if I add that the psychologists are in no way commending laziness. When you have practised wrist-exercises up to the point when the red light flashes, don't go off and read another chapter of that murder-story. You may quite safely switch on to finger-staccato, or anything which means using another set of muscles.

Heresy No. 5. This is one of the fallacies specially beloved of educational cranks. It ordains that—put into terms of music—you should confine yourself to playing the kind of stuff you play best. Invariably wrong, my dear Watson. The only way to improve at anything is to say "Here is something I can't do—I must find out how to do it." Any piano teacher of average girls and boys of school age knows how girls will ask always for pieces with runs in them, whilst boys want those with chords. Both, you will agree, wanting to travel on the line of least resistance. If you want to be a tennis-player but are bad at backhanders, don't try taking them left-handed or running round them for a forehand stroke; go and practice backhanders against a wall. You may infinitely prefer playing Chopin to playing Bach; but your Chopin will improve out of all recognition if you work at both.

Heresy No. 6. That the results of working or slacking are immediately discernible. This general belief looks so like a truth that many teachers never see the dragon's head. It is a fact of the first importance that there are two modes of improvement. Some of us improve gradually, some by jumps. I once had to teach two boys to swim. After a couple of lessons A could manage a couple of strokes, after three or four lessons three or four strokes; and so on, always improving a little each time. B seemed hopeless. At the end of 10 lessons he sank like a stone before managing

even one stroke. His despondency was obvious, and it was clear that A thought himself a very superior fellow. But at the 11th lesson B, to the astonishment of everybody (himself most of all) straightway swam across the bath. In instrumental work this is true more than in most of life's activities. Some of us work all out for a week and can play our stuff no better at our lesson than a week ago; but suddenly one day it arrives like a miracle. A fellow pupil will gradually improve with each day's work. Are you a jumper or a slider? If the former, it may save you many fits of despondency if you don't even expect the mastery to come yet, firm in the faith that there is a moment ahead when it will arrive.

Heresy No. 7. It is the belief in, and desire for, quickness. The whole world looks down, with a touch of (perhaps) charitable pity on the "slow coach." But hear what that great writer and thinker, Walter Savage Landor, has to say about it:—

"Quickness is among the least of the mind's properties, and belongs to her in almost her lowest state; nay, it doth not abandon her when she is driven from her home, when she is wandering and insane. The mad often retain it; the liar has it; the cheat has it; we find it on the race-course and at the card table; education does not give it, and reflection takes away from it."

I have known a good number of men with first class minds; but though many of them, perhaps most, could be reasonably quick under pressure, I have never known one who resorted to speed when there was a possibility of reflection. That was one characteristic that made them first class. Do not be unreasonably hesitating and slow or you will be bound to miss the bus; but no one ever caught an intellectual or artistic bus by galloping after it.

And so my heresies, like the Cardinal sins with which some over orthodox folk may compare them, are seven in number. The only importance they can have, to me or anyone, lies in the fact that they are the fruits of the tree of experience. The road from youth to age has many difficult places, but the journey is only bitter, I believe, to those who stagnate and, by mental ossification, become prematurely dead. But it would, for one man at all events, have been an easier and happier journey if he could have started with the knowledge of some of the facts set down here, and he would have been spared the acrid feeling that each discovery was a frontal assault on the tablets of Sinai.

The old Roman poet, indulging in fragrant memories sang:—

Forsan et haec olim meminisse juvabit,

and many years hence, when one of your main pleasures in life will come from its reminiscences, it may be that they will be all the happier and more fragrant if there are fewer mistakes and stupidities for you to blush at and regret.

REED MEMORIAL PRIZE

Friends and pupils of Dr. W. H. Reed are founding a Reed Memorial Prize. Subscriptions may be sent to Mr. W. E. Stammers, at the Royal College of Music.

THE R.C.M. UNION

YET again, in spite of the war and all that it involves, the Annual "At Home" was held and on the same date as last year, the 18th of June.

Over 200 members and friends came, and judging by the cheerful sounds and general animation throughout the evening, all enjoyed themselves and decided that it was a good thing to have a party and that it was a good party. Arrangements were much the same as in recent years, but this time distinguished Past Students and friends were again among those who kindly entertained us, as well as Present Pupils.

For details of the programme I refer you elsewhere in this Magazine; it is my pleasurable duty and desire to thank most heartily all those good friends who helped towards the delight and success of the evening whether by giving us of their best in music and mime, by devoting time and thought to the necessary preparations and clerical work, or last, but not least, to the Office Staff for their helpful co-operation and the Household Staff for providing and serving the attractive refreshments, and here, I must say how much we are indebted to Miss Ursula Gale for making this possible.

We shall continue to keep the Office open once a week on Tuesdays from 2 - 4 p.m. and we are always glad if any members who have the time care to call in and see us there. The R.C.M. Union is open for membership to past and present pupils of the College and I will gladly furnish full particulars.

PHYLIS CAREY FOSTER, *Hon. Secretary.*

THE R.C.M. UNION "AT HOME"

By GRAHAM CARRITT

THE R.C.M. Union "At Home" took place this year on Thursday, 18th June. The guests were received by Sir George Dyson and Miss Carey Foster in the Donaldson Room, and as soon as the company had assembled, a move was made to the dining room for refreshments. It used to be considered ill-bred to talk about food, but nowadays food is one of the most fascinating and absorbing topics of conversation. So let it at once be said that the refreshments even in peace-time would have been regarded as excellent, but in these grim days they could only be described as voluptuous! The spacious dining rooms opening on to the lawn make an ideal setting for a College party and it was good to see so many past and present Collegians renewing acquaintance, with obvious enjoyment, indoors and out. Lord Palmer's presence was much appreciated and it was a joy to have Miss Darnell among us once again. I could not but take a personal delight in the fact that so many editors of the R.C.M. Magazine were present: the Rev. Aitken Crawshaw, Dr. Dunhill, Mr. Frank Howes, and for a brief period Dr. Herbert Howells. I wish Dr. Colles had been there too and we would have been almost complete—but not quite, for Miss Marion Scott was prevented by illness from attending. We missed her very much, but it is good news that she is better now.

After these pleasant preliminaries the company went down to the Parry Theatre where a most enjoyable and varied entertainment was provided. Mr. Topliss Green started the programme with a group of English songs chosen from the Elgar-Warlock period. The music, for the most part of sombre hue, was very sensitively interpreted and gave great pleasure, to which the singer's presence and diction contributed no small part. Miss May Harrison then played some violin solos of contrasted moods. First Delius's "Légende"—an earlier work, but truly Delian in its dreamy melodies—which was given with a tenderness and understanding that one would expect from so intimate a friend of the composer; and then an amusing "Military Sketch" by Castelnuovo Tedesco. Both works were so much appreciated that May Harrison added "The Forlorn Queen," an Irish melody freely and beautifully adapted by Herbert Hughes and dedicated to the player.

After this came the fun and games. If only all cabaret shows took a hint from "The Aspidochelone," how refreshing they would be. After the deadly and suggestive entertainments usually given by cabarets, the "Aspidochelone" is like a breath of fresh air. Their parody of a Victorian soirée keeps up the interest all the time, and the whole entertainment runs so smoothly that one is apt to take too much for granted the

many little subtleties that are worked in so naturally. Elsie French's dress is simply priceless and the looks she gave her dashing partner were exquisitely humorous. Possibly the loudest laugh was raised when, unable to compete for so long with the masculine trill, she took a breath and started again! Cornelius Fisher's piano playing is a wonder to behold—but all three artists deserve every bit of the success that they obtain.

The "Croquet Party" was Victorian also, and matched the "Aspidistras" in its excellence. This mime play concerning a "tiff" at a croquet party is very diverting. The dresses of the clever company (of the eight ladies and gentlemen performing) are fascinating and their miming to the "respectable" music of Waldteufel was finished and eloquent. One felt truly sorry for the hostesses placed in such an awkward situation.

I expect there are many people we should thank for such a delightful evening. In my opinion it was one of the most enjoyable parties we have had, and that achievement is all the more remarkable in war-time. I would like to offer most cordial thanks, then, to Miss Carey Foster, and in association with her, to Mrs. Mortimer Harris and Miss Margaret Bissett. There may be others who helped these ladies, so may we say again to one and all how grateful we are for such a happy "At Home" in 1942?

PROGRAMME

Songs	Dirge in the Woods	Parry
	A Broken Song	Stanford
	The Frost-bound Wood	Warlock
	Speak Music	Elgar

MR. TOPLISS GREEN

Accompanist: MR. CECIL BELCHER

VIOLIN SOLOS—

Légende	Delius
Military Sketch ... "Capitan - Fracassa" ...	Castelnuovo - Tedesco

MISS MAY HARRISON

Accompanist: MR. ERIC GRITTON

"THE ASPIDISTRAS"

ELSIE FRENCH and JOHN MOTT

Pianist: CORNELIUS FISHER

in their Front Parlour Entertainment

"THE CROQUET PARTY"

A Mime Play by Margaret Rubel. Music by Waldteufel

Hostesses	{ EILEEN WOOD
Expert player	{ PAMELA LARKIN
Nervous young man	ANITA COHEN
Guest	MARGARET JONES
Curate	JOAN LANE
Curate's fiancée	MARJORIE MEAGHER
Curate's sister	OLIVE HUGHES
	PAT GILDER

Pianist: JOAN CHISSELL

A croquet party that begins well but ends in disaster owing to one lady accusing another of having kicked the ball.

THE ROYAL COLLEGEIAN ABROAD

NOTE.—The period here covered is approximately April 1, 1942, to August 1, 1942. Will readers and contributors kindly note that news for inclusion in the next number must reach the Editor or the Hon. Secretary of the Magazine not later than December 1, 1942.

H.M. The King has honoured Dr. William H. Harris by investing him with the Insignia of a Commander of the Royal Victorian Order.

The University of Aberdeen has bestowed the degree of LL.D. *Honoris causa* upon Sir George Dyson.

Subaltern Helen Cassavetti, who was at College from September, 1936, to July, 1940, and who won the Scholefield Prize and holds a double A.R.C.M. (piano teaching and 'cello performing), has received the British Empire Medal (Military Division) for her courage in carrying on her duties during an air raid when she was a corporal.

BRITISH COUNCIL MUSIC COMMITTEE. Among the members of the Music Committee of the British Council are Mr. Arthur Bliss, Sir Adrian Boult, Dr. H. C. Colles, Dr. R. Vaughan Williams, and Professor Victor Hely-Hutchinson.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC. Among the composers representing Britain at the festival in America are:—Mr. Norman Demuth, Miss Elisabeth Lutyens, and Mr. Franz Reizenstein.

LONDON

ROYAL PHILHARMONIC SOCIETY. Sir Adrian Boult conducted Walton's violin concerto at the Albert Hall on May 27.

LONDON PHILHARMONIC ORCHESTRA. Dr. Malcolm Sargent conducted this orchestra on April 5, 19, May 17, and 31. Mr. Sidney Beer conducted on April 11 and 25, and Sir Adrian Boult on May 3. All these concerts took place at the Albert Hall. The orchestra also played at the Orpheum, Golders Green, conducted by Dr. Sargent on April 19, and by Mr. Leslie Heward on May 10.

LONDON SYMPHONY ORCHESTRA. The Sunday Celebrity concert-givers organised a Beethoven Festival at the Cambridge Theatre, beginning April 12, when Mr. Albert Sammons played the violin concerto. Sir Adrian Boult conducted the concerts on April 16 and 17. The Festival ended on April 18 at the Albert Hall with the triple concerto in C major for piano, violin and cello, and the Choral Symphony in which Miss Grace Bodey, Mr. Parry Jones and Mr. William Parsons took part. At another Sunday Celebrity Concert, Mr. Cyril Smith played on April 26; Mr. Albert Sammons was the soloist in the first public performance of Dyson's violin concerto on May 10, conducted by the composer; Miss Thelma Reiss played on May 24; Sir Adrian Boult conducted on June 7, and Dr. Sargent on July 5, when Mr. Cyril Smith was the pianist. All these concerts took place at the Cambridge Theatre. The L.S.O. played in an International Festival of Music at the Cambridge Theatre from May 5 to 10. Sir Adrian Boult, Mr. Leslie Heward and Dr. Sargent were among those who conducted. Bliss's Introduction and Allegro was performed on May 14.

The London Symphony Orchestra Concert Society's Concert took place at the Albert Hall on June 10 when Mr. Cyril Smith played Grieg's piano concerto and Vaughan Williams's Fantasia on a Theme by Tallis was performed.

PROMENADE CONCERTS. These concerts took place at the Albert Hall, beginning June 27, when the first performance was given of John Ireland's Epic March which was commissioned by the B.B.C. Mr. Parry Jones sang on June 29, and Miss Beatrice Harrison played Bax's violoncello concerto on July 2. The following works by R.C.M.-ers have been performed during the first month of the season: violin concerto by E. J. Moeran (first perform-

ance) on July 8; Serenade to Music by Vaughan Williams and "Rio Grande" by Constant Lambert on July 11; "A London Symphony" by Vaughan Williams on July 14; Scherzo for orchestra by W. Leonard Reed on July 15; Dialogue for piano and orchestra (first performance) by Elizabeth Maconchy on July 16; Sinfonia da Requiem by Benjamin Britten (first performance in England) oboe concerto by Cimarosa-Benjamin played by Mr. Léon Goossens, Handel's organ concerto No. 7 was played by Dr. Thalben Ball on July 22; Miss Beatrice Harrison played Elgar's concerto on July 23; Sir Adrian Boult conducted Part 2 on July 25, 27, 28, 29, 30, and 31. Mr. Cyril Smith played on July 28 and on July 30, Ireland's piano concerto was played.

ROYAL EXCHANGE CITY LUNCH TIME CONCERTS. Mr. Albert Sammons and Mr. William Murdoch gave a sonata recital on July 1; Mr. Kendall Taylor took part in the concert on July 7 when a work by Ireland was given; the Ebsworth String Quartet (Miss Jean Layton, 2nd violin) played on July 10; Miss Kathleen Long took part on July 13, and Mr. Howard Ferguson on July 16; Mr. Léon Goossens and Mr. Eric Gritton gave an oboe and piano recital on July 30.

NATIONAL GALLERY CONCERTS. Mr. Colin Horsley (piano) played on April 7 (recital) and on July 23; the Menges String Quartet played on April 10, and Miss Isolde Menges in a Bach programme on April 30; Miss Ruth Gipps (piano), Miss Marion Brough (oboe) played works by Handel, Hindemith, Glazounov and a sonata by Ruth Gipps, on April 13; the Whynates String Quartet played on April 29 giving a quartet by Howells as one of their items; Mr. Kendall Taylor (piano) played on May 1 and June 25; Miss Kathleen Long (piano) played on May 6; the Jacques String Orchestra, Dr. Jacques conducting, gave a Bach programme on May 13, when Miss Ruth Pearl (violin) was one of the soloists; Mr. Angus Morrison and Miss Thelma Reiss gave a piano and cello sonata recital on May 15; Mr. James Phillips (cello) played on June 3; Miss Meriel St. Clair (mezzo-soprano) sang on June 12; Lady Jeans played the Pedal-cembalo in Bach programmes on June 19, July 8 and 15; Mr. Howard Ferguson played on July 1; the Misses May, Margaret and Beatrice Harrison played in a Delius programme on July 3; Dr. Malcolm Sargent played the piano in Franck's piano quintet on July 17; Miss Olive Groves and Mr. George Baker gave a Gilbert and Sullivan programme on July 21. Among the works by Collegians performed were Ireland's piano sonata in E minor on May 11, Bliss's string quartet on May 28, and Frank Bridge's "Idylls" on July 30.

ROYAL CHORAL SOCIETY. Dr. Malcolm Sargent conducted Handel's "Messiah" on April 3 and Bach's Mass in B minor on June 4 with the London Philharmonic Orchestra.

BACH CHOIR. A performance of "Messiah" was given under Dr. Jacques at Westminster Abbey on April 13. The Jacques orchestra played, led by Miss Ruth Pearl, and Mr. William Parsons was the bass soloist.

The Jacques String Orchestra under Dr. Jacques gave a concert at Wigmore Hall on May 7. Among the items on the programme were, *Elegy* for viola, string quartet and string orchestra by Howells, and *Music for Strings* by Bliss.

B.B.C. ORCHESTRA. Sir Adrian Boult conducted the symphony concert on May 28.

THE BOOSEY AND HAWKES CONCERTS. This series of concerts has continued its programmes of contemporary music. On April 15, four songs by Ivor Gurney for contralto and piano were sung; on May 29, Walton's "Façade Entertainment" was performed with Mr. Constant Lambert as Speaker; on June 1, Bliss's string quartet was played and the B.B.C. Singers sang, conducted by Mr. Leslie Woodgate; and on June 8, Britten's "Les Illuminations" for soprano and string orchestra was performed. These concerts took place in Wigmore Hall except that on May 29, which was given at Æolian Hall.

SOCIETY OF WOMEN MUSICIANS. A concert took place at 74, Grosvenor Street on May 16, when Miss Dorothea Aspinall was among the artists. On June 25, Miss Veronica Mansfield sang, and on July 16, the Rowena Franklin String Quartet played.

ST. MICHAEL'S, CORNHILL. On March 30, Bach's St. John Passion Music, conducted by Dr. Darke, was sung with strings and organ. On June 29, a recital of choral music was given with Dr. Thalben Ball at the organ, when a new motet by Vaughan Williams with words from "The Pilgrim's Progress" was sung.

UNIVERSITY OF LONDON MUSICAL SOCIETY. On June 20 at the Royal Academy of Music, this Society gave a concert, conducted by Dr. Thornton Lofthouse, with Dr. W. S. Lloyd Webber at the organ. The works performed included Holst's Te Deum, Five Mystical Songs by Vaughan Williams, "Salley Gardens" by Ireland, and "The Roadside Fire" by Vaughan Williams.

FRENCH NATIONAL COMMITTEE. Miss Marie Goossens played in a Debussy concert on June 25.

MISCELLANEOUS. Mr. Albert Sammons played Beethoven's violin concerto with the New London Orchestra on May 31 at the Orpheum, Golders Green, and Miss Irene Kohler played Rachmaninoff's piano concerto No. 3 on July 12 at the same place.

Dr. Malcolm Sargent conducted the Hallé Orchestra at the Albert Hall in a Beethoven Programme on June 20.

Mr. Albert Sammons played for the Mill Hill Music Club on April 11.

The Rowena Franklin String Quartet gave a concert at Cowdray Hall on June 27.

Mr. Frank Merrick played Prelude, Choral and Fugue by Franck at a poetry and pianoforte recital in St. Martin-in-the-Fields on July 27 given with Dame Sybil Thorndike.

Miss Olive Groves sang at the Coliseum on May 3; Mr. Leyland White sang in the Gilbert and Sullivan Centenary Festival at the Albert Hall on May 10; and Mr. Parry Jones sang at the Hornsey Town Hall on July 26.

Miss Margaret Bissett gave a recital with Mr. Harry Stubbs at the Czechoslovak Institute on July 14. Her programme included French Songs and Three Greek Songs by Dvorak.

CHARITY CONCERTS. On April 15 the Classical Trio (Miss Kathleen Long, piano, and Mr. James Whitehead, cello) gave a concert in aid of the Church of the Holy Redeemer, Chelsea, at 96 Cheyne Walk.

Sir Adrian Boult was among the conductors of the London Symphony Orchestra at the Albert Hall on May 6, when a concert was given in aid of Mrs. Churchill's Red Cross "Aid to Russia" Fund and the Duke of Gloucester's Red Cross and St. John Appeal.

An "Old Music, Old Instruments, Lecture Concert" for the Red Cross Prisoners of War Fund, was given at Rudolf Steiner Hall on May 13 by Miss Cecily Arnold (singer, harpsichord, clavichord), Mr. E. Marshall Johnson (lute, viola d'amore) and Miss Edith Lake (viola da gamba).

Mr. Parry Jones was the soloist at the Albert Hall on July 5 at a concert in aid of King George's Fund for Sailors.

LONDON DISTRICT COMMAND WELFARE BRANCH. During the period January to July, 1942, forty-six London Welfare Concerts have been given under the direction of Captain Graham Carritt. The numbers voluntarily attending each concert have been roughly between 200 and 700, and the response has been of such a nature that the number of concerts may be increased in the coming autumn.

Among Royal Collegians who have performed at these concerts are the following:—Miss May Harrison, Mr. Trefor Jones, Miss Margaret Bissett, Miss Irene Kohler, Mr. John McKenna, Miss Rose Morse, Mr. Colin Horsley, Mr. Kendall Taylor, Miss Dorothea Aspinall, Miss Kathleen Cooper and Miss Veronica Mansfield. Works by British composers have figured largely in the programmes and have included music by Frank Bridge, Vaughan Williams, Charles Wood, Elgar, Stanford, Gustav Holst, Arthur Somervell, Arnold Bax, Roger Quilter, Ernest Bullock, John Ireland, Cecil Sharpe, Arthur Bliss, Graham Peel, Granville Bantock and Hely-Hutchinson.

MORLEY COLLEGE. A recital concert was given by the College Choir and professional instrumentalists on July 18, under Mr. Michael Tippett. Among the items on the programme were "The Windhover" and "The Source" for unaccompanied choir by Michael Tippett. These were first performances.

PUBLIC SCHOOLS MUSIC

CLIFTON COLLEGE, BUDE (Dr. D. G. A. Fox). In the spring term the school choral society and orchestra gave two performances of Mozart's Requiem, in Bude Parish Church and in Exeter Cathedral. Miss Elizabeth Aveling, Mr. Robert Scott and Mr. Donald Munro were among the soloists. Other concerts included a pianoforte recital by Miss Kathleen Long, and a performance of Brahms's pianoforte quintet and of Mendelssohn's Octet, in which two boy soloists took part. In the summer term, the school orchestra (augmented) gave a concert consisting of movements of three concertos, viz., Beethoven in C minor, Schumann, and Tchaikovsky No. 1, played by three boy soloists. The programme also included Prokofiev's "Peter and the wolf." Sir Hugh Allen judged the school instrumental and vocal competitions.

ETON COLLEGE. (Dr. Henry Ley). Mr. Cyril Smith has given a pianoforte recital; and other activities include a performance of Dido and Æneas and a pianoforte recital by Mr. Louis Kentner.

OUNDE. A concert of New and Old Music for Strings with piano was given in the Great Hall on May 24, and included Frank Bridge's Phantasie Trio in C minor. Mr. J. A. Tatam was the pianist.

REPTON SCHOOL. The second movement of Vaughan Williams's "Sea Symphony" was given at the school concert.

TONBRIDGE SCHOOL. The school music competitions were judged by Sir George Dyson.

WESTMINSTER (NOW AT BROMYARD). Westminster School and Whitbourne Choral Society, with a contingent of singers and players from Worcester, gave a concert on March 29 in St. Peter's Church, Bromyard. The varied programme included Brahms's Requiem, a movement of Mozart's E flat symphony, Vaughan Williams's "Five Mystical Songs" and a Choral Prelude of Bach's arranged by Maurice Besley. The concert was conducted by Mr. Arnold Foster, director of music at Westminster School. Following this performance, the Westminster School and Whitbourne Choral and Orchestral Society, joined by a contingent of singers and players from Worcester, gave a concert mainly of Russian music in the Perrins Hall of the Royal Grammar School, Worcester on Sunday, 26th July. Over 150 people took part, including some Royal Collegians now in the Forces. Included in the programme was a Choral Suite from Rimsky-Korsakov's opera "Sadko" adapted and arranged by Arnold Foster, in which Miss Mary Lake was the soprano soloist. A Westminster boy played the solo part in Schumann's Pianoforte Concerto, 1st Movement. Both concerts were conducted by Arnold Foster. The Music Competitions, held on June 24th, were judged by Dr. W. K. Stanton and Dr. F. Westcott. Mr. Arnold Foster has recently taken part as Musical Director in three Festivals of Music and Folk Dance organised by the Herefordshire Musical Association. These were held at Leominster on July 11th; Hereford on July 18th; and Ross-on-Wye on July 25th.

SCHOOL APPOINTMENTS

The following appointments have been made:—Miss Dorothea Aspinall to Queen Anne's, Caversham; Miss R. Borland to Merchant Taylor's, Liverpool; Miss J. Bulstrode to Stoke Park Secondary School, Coventry; Miss R. Bunner to Frensham Heights, Frensham; Miss Mary Butler to the Dragon School, Oxford; Miss M. Coad to Wimbledon High School and Henrietta Barnett School, Hampstead; Miss N. Emms to Wellfield Secondary School, Durham; Miss R. Evans to St. Leonard's School, St. Andrews; Miss M. Goode to County School, Chatham; Miss S. Green to Repton; Miss M. Griffin to Royal Orphanage, Wolverhampton; Miss M. Griffith to Abbey School, Malvern; Miss M. Howson to West Heath, Claydon; Miss M. Humby to Henrietta Barnett School, Hampstead; Miss W. Hurst to High School, Kendal; Miss D. Johnstone to Adam's Grammar School, Newport, Salop; Miss E. Lacey to Carr's Secondary School, Coventry; Miss E. Mackenzie to Mount School, York; Miss J. Rimmer to Queen Anne's, Caversham; Miss Margaret Smith to Blyth Secondary School, Norwich; Miss H. Thorne to Wimbledon High School; Miss N. Todd to Sir William Perkins Secondary School, Chertsey; Miss J. Weston to Runtton Hill.

PROVINCES

ABERDEEN. At the concert given by the University Orchestra on March 10, the programme included an arrangement by Hurlstone of a work of Purcell's, and Britten's Simple Symphony. The concert on April 22 included a work by Walford Davies and a second performance of the Britten Symphony.

ALTON. Under the auspices of the National Union of Townswomen's Guild (musical organiser Miss Kathleen Merritt), a concert was given on April 25 in which Miss Audrey Piggott, Miss Dorothea Aspinall and Mr. John McKenna took part.

BANBURY. At the concert given by the London Musicians' Quartet on February 21, Bridge's *Idyll* was played. The music in the programme was introduced by Dr. Dunhill.

BIRMINGHAM. The City Orchestra, conducted by Mr. Leslie Heward, played Vaughan Williams's Pastoral Symphony on March 22 and on March 29 his London Symphony. At a later concert Mr. Sammons played Delius's violin concerto; Professor Hely-Hutchinson was the conductor on June 11, when Beethoven's Pastoral Symphony was played. Programmes at the Max Mossel Club Concerts have included Moeran's Song Cycle to poems by James Joyce, which was sung on February 27; and at later concerts Ireland's second violin sonata and Vaughan Williams's "Five Mystical Songs" were given.

BOURNEMOUTH. The Bournemouth Festival opened on April 18 with a series of seven concerts of chamber music by composers of the Allied Nations. Czech, Anglo-American, Franco-Belgian, Russian, British and French programmes were played, and a special *Matinée* included works by Beethoven, Schubert and Dvorak. Well-known artists took part in this very interesting venture, among them Mr. Gordon Bryan, the Hon. Organiser of the Festival, Dame Myra Hess, D.B.E., Miss Gwendolen Mason, and Miss Flora Nielson, who skilfully carried through a performance of songs originally arranged for Miss Betty Bannerman. Works by the following College composers appeared in the programmes:—Vaughan Williams, Stanford, Bliss and Ireland. The Wessex Philharmonic Orchestra has continued its concerts, the 16th series taking place from March 30 to May 4, and the 17th series during May and June. Mr. Reginald Goodall, the orchestra's own conductor, directed seven of the concerts, Mr. Richard Austin and Dr. Malcolm Sargent directed one each; Miss Irene Kohler, Mr. Kendall Taylor, and Mr. Albert Sammons were among the soloists. At a Sunday evening concert, the Municipal Orchestra gave a performance of Parry's "The Pied Piper." The London Philharmonic Orchestra gave a festival week at the Pavilion from March 9 to 15; Mr. Leslie Heward, Dr. Malcolm Sargent and Dr. Jacques were among the conductors, the last named conducting two performances of Bach's B minor Mass.

BRISTOL. A Festival of Music was held in the Colston Hall in May, the orchestra at all the concerts being the London Philharmonic Orchestra. The conductors included Sir Adrian Boult, Dr. Malcolm Sargent and Mr. Leslie Heward. During the week, Mr. Douglas Fox played Ravel's pianoforte sonata for left-hand only, and Bliss's pianoforte concerto was played by Mr. Solomon. At another concert the Prelude and Epilogue from Bliss's "Morning Heroes" were given under the composer's direction. On the last morning of the Festival Sir Adrian Boult conducted a concert for children.

CARLISLE. Dyson's "Three Songs of Praise" were recently sung at a concert given by the Carlisle Choir.

CHESTER. On May 31 in the Cathedral, Handel's "Messiah" was given, in its complete form, by the choir of the Ministry of Food. Dr. Thornton Lofthouse played the continuo.

CROYDON. On June 20 a service of music was held in Croydon Parish Church under the direction of Dr. W. H. Reed. Dvorak's violin concerto was played by Miss Ruth Pearl.

DORKING. Two performances of Bach's St. Matthew Passion Music have been given, under Dr. Vaughan Williams's direction, by the combined choirs of the Leith Hill Festival. Dr. Vaughan Williams had re-written the score for strings, with organ and pianoforte. Mr. Eric Gritton was the pianist.

DUNFERMLINE. Mr. William Parsons sang in performances of portions of "The Creation" given on April 15 and 18 by the Ladies' Choir of the Institute and the Polish Choir.

EDINBURGH. Ireland's Phantasy Trio was played at one of the University Historical Concerts. At a recital of English Church Music in St. Mary's Cathedral by the Cathedral Choir, under the auspices of the Edinburgh Society of Organists, anthems by Parry and Charles Wood were sung and Stanford's Toccata for organ was played at the conclusion. On April 29, the Edinburgh Royal Choral Union with the Reid Orchestra gave Parry's "Blest Pair of Sirens" conducted by Professor Sydney Newman. Vaughan Williams's "Let us now praise famous men" was among the works performed at a recital in St. Giles's Cathedral in memory of Alfred Hollins, and his "Tallis" Fantasia was played at a Reid Orchestra Concert. Stanford's "Songs of the Fleet" and Parry's "Blest Pair of Sirens" were sung at a concert in aid of the Red Cross and Comforts Funds. These works were conducted by Professor Newman.

FALMOUTH. Nicholas Gatty's opera "King Alfred and the Cakes" was performed in May by the Falmouth Opera Singers.

GLASGOW. At a concert given by the Glasgow Bach Choir on February 27, the following motets by Robin Milford were performed:—"Easter Morning" and "May in the Greenwood." His Suite for oboe and strings was also given, under his own direction. At a concert by the Glasgow Cathedral Choral Society, Ireland's "Concertino Pastorale" was played by the strings of the orchestra. Vaughan Williams's "Toward the unknown region" was conducted by Professor Bullock at a concert of the Bach Cantata Club on March 20. The Hedges Wind Quintet (Mr. Arthur Hedges, flute, Mr. Paul Draper, bassoon) played at a concert of the Chamber Music Society, and at the Society's last concert of the series Bliss's string quartet was played. Lunch-hour programmes at the University have included songs by Howard Ferguson and Hurlstone's cello sonata. Benjamin's Overture to an Italian Comedy was played by the University Orchestra under Professor Bullock on May 6, and the Scottish Trio played Moeran's pianoforte trio on April 27.

GLOUCESTER. A performance of Brahms's Requiem was given in the Cathedral on April 8 under Mr. Herbert Sumsion. Mr. William Parsons sang the bass solos.

GUILDFORD. Vaughan Williams's "The Lark Ascending" was played by Miss Sybil Eaton at the symphony concert on March 14. Dr. Jacques conducted a festival in which 20 choirs from Surrey Women's Institutes took part; madrigals and modern works were sung. The Guildford Symphony Orchestra on June 28 played Dunhill's *Divertimento* at its concert. Mr. Trefor Jones was the tenor soloist in a performance of "The Dream of Gerontius."

HANLEY. Stanford's "The Revenge," with Mr. William Parsons as the bass soloist, was sung on March 22 by the North Staffordshire District Choral Society.

HEREFORD. The third movement of Dyson's violin concerto was played by Dr. W. H. Reed at a recital in the Cathedral on April 9.

HUDDERSFIELD. Moeran's "Songs of Springtime" were sung at a concert given by the Huddersfield Glee and Madrigal Society under Mr. Leslie Woodgate.

KENDAL. Dr. Armstrong Gibbs conducted the first performance of "Before Daybreak," his new work for women's voices and orchestra, at the Westmorland Festival on May 1.

LAMBERTHURST (KENT). An informal Music Festival was held here on May 23 and 24. One session was devoted to chamber music. The entries were the players' own choice and included Brahms's clarinet quintet, Bax's sonatina for cello and piano, and two Bach arias for soprano with violin obligato. Another session dealt with choral conducting and accompanying. Dr. Thornton Lofthouse criticised the performances and conducted the concert which brought the Festival to a close. The programme of the concert included Vaughan Williams's "Toward the unknown region" and Bach's Brandenburg concerto No. 5. Collegians taking part in this festival scheme were Mrs Morland (Miss Monica Bolton), Miss Margaret Channon, Miss Nicola Darwin and Mr. Ralph Nicholson.

LEEDS. On June 18 the Philharmonic Society gave a "Sea Concert" the programme of which included Vaughan Williams's "Sea Symphony" and Stanford's "Songs of the Fleet." Miss Ruth Naylor was the soprano soloist in the first named work. Miss Iris Lemare sends us particulars of a school for Rural Music Leaders to be held in Leeds during August. An account of its doings will, it is hoped, appear in the next number of the Magazine.

LIMPSFIELD. On May 27 a concert in memory of Delius (who was buried in Limpsfield churchyard) was given by the Misses May, Beatrice and Margaret Harrison with Mr. Eric Gritton. The programme consisted of works by Delius.

LIVERPOOL. Vaughan Williams's Pastoral Symphony and Parry's Symphonic Variations were conducted by Sir Adrian Boult at the Philharmonic Concert on February 28; and at the last of these concerts, on March 21, Vaughan Williams's "Tallis" Fantasia was played, conducted by Dr. Malcolm Sargent. On March 7, Sir Adrian Boult conducted a performance of "The Dream of Gerontius"; Mr. William Parsons was the bass soloist.

LUDLOW. A performance of the St. Matthew Passion was given in the Parish Church on June 4; Mr. Jasper Rooper (Musical Director of Lancing College, which has been evacuated to Ludlow) conducted and the performance was entirely amateur, only local talent being employed. The part of the Evangelist was sung by one of the masters of the school, the solos by masters and boys and some Ludlow amateurs. There was a large and enthusiastic audience.

MANCHESTER. At the Hallé concert on March 1, conducted by Mr. Leslie Heward, Gordon Jacob's "Passacaglia on a well-known theme" was performed. Among the works played by the Manchester Women's String Orchestra on April 24 was Britten's "Les Illuminations."

MINEHEAD. The complete "Hiawatha" trilogy was given by the Minehead and District Choral Society on March 10.

NEWQUAY. A Music Club was started last year at Newquay. Programmes, performed by members, cover a wide range of solo and chamber music, and part of each meeting is given to informal choral singing. In this way a performance of Vaughan Williams's *Fantasia on Christmas Carols* was given. At one concert a first performance of Gunner Rudolf Dolmetsch's "Three Songs of Flight" was given, accompanied by the composer.

NOTTINGHAM. Two sections of Bliss's "Morning Heroes" were performed by the London Philharmonic Orchestra on April 18 at the last of a series of concerts given in Nottingham.

ORMSKIRK. Under the auspices of C.E.M.A. a recital was given in the Parish Church on May 13 at which Holst's "St. Paul's Suite" was played.

OXFORD. At a concert given by the Oxford Orchestra under Dr. Armstrong on March 5, Vaughan Williams's "Tallis" *Fantasia* was performed, and Mr. Angus Morrison played Franck's *Symphonic Variations*. On May 5 Ireland's "Concertino Pastorale" was played. Vaughan Williams's "Greensleeves" was included in the programme of a concert given in St. Barnabas Church.

OXTED. Dr. David Moule Evans sends an account of a concert given on May 1 by the Oxted and District Choral Society, of which Dr. Vaughan Williams is the patron. The work performed was "Elijah" and a number of Collegians took part in the performance in different capacities.

PETERSFIELD. Two concerts were given in April in connection with the Petersfield Festival. Parry's "Voces Clamantium," Holst's "Te Deum" and Vaughan Williams's "Concerto Academico" were among the works performed. Miss Thelma Reiss was the soloist in Haydn's cello concerto. Sir Adrian Boult conducted.

NEWCASTLE. Miss Nora Grun sang at the City Hall on April 5.

READING. Mr. Frank Merrick played in Franck's piano quintet at an Olympia concert in February. At a concert given on May 4 by the University Orchestral Society, conducted by Dr. Thornton Lofthouse, Miss Kathleen Long was the soloist in Mozart's concerto in A major, and also played four Debussy Preludes.

REDHILL. Dr. W. H. Reed conducted the Redhill Society of Instrumentalists in a programme which included the cello concerto of Saint Saens, played by Miss Thelma Reiss.

REIGATE. A concert given by a choir of 170 voices from Women's Institutes in East Surrey was conducted by Dr. Jacques on April 24.

SIDMOUTH. Armstrong Gibbs's "The Highwayman" was performed on February 16 by the Sidmouth Choral and Orchestral Society. One of the soloists was Miss Mary Bartlett.

SHEFFIELD. Dunhill's *Lyric Suite* for bassoon and pianoforte was played in the Victoria Hall on June 13.

SLOUGH. A Philharmonic Society has been started in the Slough District. Founded last year by Lt.-Col. George Miller, late of the Grenadier Guards, the Society has choral and orchestral sections. The choral section was inaugurated by Dr. W. H. Harris. At the second concert, Mr. Cyril Smith played Grieg's pianoforte concerto.

SOUTHAMPTON. Ireland's piano concerto was played on April 29 at a concert given in the Guildhall, conducted by Mr. Reginald Goodall.

TAUNTON. The Somerset Rural Community Council held six "Days of singing and dancing" in different Somerset centres, one of which at Taunton was held on May 2. Miss Ann Crittall is the Somerset County Music Organiser, and Miss Imogen Holst takes an active part in the scheme and also arranges some of the songs that are sung. These "Days" are open to

everyone over 16, and the music chosen is simple enough for small choirs who have not had many opportunities of meeting. Singers who do not feel competent to join in madrigals and part-songs are asked in any case to join in the unison songs and rounds, and also in the simple country dancing. This is another of the many encouraging signs that music is being recognised as something which is in the possession of all, not only of the specially trained.

TENBURY. A new pageant play, words and music by Sir Sydney Nicholson, was recently performed at St. Michael's College, Tenbury, by the choir.

TORQUAY. Vaughan Williams's "Sea Symphony" was performed on June 25 by the Torquay Philharmonic and the Municipal Orchestra.

WESTON-SUPER-MARE. Mr. Pearce Hosken sends the programmes of two concerts given, one at Weston-super-Mare, the other at Swimbridge, during last year by members of St. Mary and the Angels' Song School. The programmes covered wide ground and included items by the following Collegians: Charles Wood, Dmhill, Armstrong Gibbs, Rutland Boughton, Vaughan Williams, Walford Davies, Howells, Frank Bridge, Hely-Hutchinson and Stanford.

WINCHESTER. A concert in connection with the Winchester and District Association of Organists was given in the College Hall, Winchester, on April 25. The following were among those who took part: Dr. Sydney Watson, H.L. Frederick Harvey and Dr. Harold Rhodes.

WINDSOR. The annual Festival of church music in St. George's Chapel was held on June 27, conducted by Dr. Harris. It consisted of two sessions of music sung in the nave, with Evensong in the choir between the two. The music in the first part consisted chiefly of works by old English Church composers, the second was more widespread and included three of Parry's "Songs of Farewell." Dr. Harris and Dr. Ley played organ solos and duets. On June 19 a viola and piano recital was given at the County Girls' School, Windsor, when Miss Catherine Campbell was the pianist.

The Windsor Branch of the Incorporated Association of Organists, at its annual general meeting, unanimously elected Dr. W. H. Harris President of the Branch. A short programme of music for two pianofortes was given by Dr. W. H. Harris and Miss Catherine Campbell.

YORK. Miss Iris Lemare, music adviser to the Yorkshire Rural County Council, sends us some particulars of the work done by her York Chamber Orchestra. The orchestra has given three Spring Festival Concerts, in York, Malton and Ormesby, the varied programmes of which included works by Holst, Parry, Stanford and Armstrong Gibbs. They also gave a concert of Russian music under the auspices of the "Russia To-day" Society, and a Serenade Concert on July 12. Mr. Angus Morrison played with the Carter String Trio at the concert of the British Music Society.

MISCELLANEOUS

Miss Audrey Piggott took part in a C.E.M.A. tour in Penzance and district January 25 to 31. She played at Clifton College, Bude, February 7; North Foreland Lodge (School), Lydney, Glos., February 13; St. Felix School, Hinton St. George, February 21; Modbury, Devon, February 27; Exeter University, March 15; took part in a tour in Axminster and district with Miss Winifred White (contralto) and Mr. Vernon Read (organ and piano), March 19 to 24; took part in an inaugural concert, Crowborough Music Club, April 24; played at Alton, Hants, April 25; gave recitals at Bideford and Barnstaple, April 29; recitals with Mr. Norman Notley and Miss Muriel Kemp (piano) at Newquay, Redruth, St. Austell and Bodmin on May 4, 5, 6; Torquay Pavilion, May 7, and in Exeter Cathedral, May 26.

Miss Dorothea Aspinall has appeared at concerts recently for C.E.M.A. at Buckden, Wokingham, Aylesbury, Burghfield, Andover and Bicester. She has also taken part in concerts at Reading (University Lunch Hour Concerts), Queen's College, Taunton, and Torquay, April 9 and July 19, when she played Delius's concerto.

Miss Margaret Bissett took part in a C.E.M.A. tour of factories and social centres in the West of England, April 13 to 30; sang the contralto solos in "Elijah" for the Oxted Choral Society, conducted by Dr. David Moule Evans on May 9; in St. John Passion for the Bishops Stortford Musical Association on May 10; gave a Lecture—Recital of French Songs and piano music with Capt. Graham Carritt at Westcliff on May 17; sang in C.E.M.A. concerts at Fordingbridge and Burley, Hants. on May 30, 31; sang at Basingstoke in songs by Vaughan Williams, and folk song arrangements by Harry Stubbs and Arnold Foster on June 30.

ABROAD

CEYLON. Deva Suriya Sena has composed the music for the Liturgy of a church in Southern Ceylon, from ancient folk-tune themes. The accompaniment is provided by a stringed instrument call the Tambura.

PIETERMARITZBURG (S. Africa). Miss Eveline Ireland has joined the Natal Provincial Administration, and has been appointed as Music Mistress at the Girls' High School in Pietermaritzburg. She has piano pupils, some taking music for the matriculation examination, and several singing classes. After school hours she cooks in the S.A.W.A.S. at the Soldiers' Club and is also doing C.P.S. work.

GRAMOPHONE RECORDS

H.M.V. John Ireland's pianoforte concerto played by the Hallé Orchestra under Mr. Leslie Heward. Liadow's "Kikimora" played by the Hallé Orchestra under Sir Adrian Boult. Parry's "Jerusalem" sung by Mr. John McCormack.

DECCA. Debussy's Second Book of Preludes played by Miss Kathleen Long (10 sides) and Schubert's Posthumous Sonata in A major, also played by Miss Kathleen Long.

BIRTHS

HUDSON. On February 10, 1942, in Barbados, B.W.I., to Eda and Gerald Hudson, a daughter (Janet).

ONLEY. On May 10, 1942, at the Grange Nursing Home, Ely, Cambs, to Flying Officer R. Onley and Mrs. Onley (Irene Crowther), a daughter (Elizabeth Anne).

PAYEN-PAYNE. On May 17, 1942, at Fulmer Chase, Bucks, to Wendy (née Hanson), wife of Captain Guy Payen-Payne, R.A., a son.

MURRILL. On July 6, 1942, at Bedford, to Vera (Canning), wife of Herbert Murrill, a daughter (Carolyn Jane).

FORWOOD. On August 26, 1942, to Mr. and Mrs. Reginald Forwood (née Bartlett), a daughter (Julia Tryphena).

MARRIAGES.

BARBER—MOLYNEUX. On January 3, 1942, Ruth Molyneux to Edward Tranter Barker.

GREENWOOD GANT—TRIMBLE. On June 27, 1942, at St. Columba's, Pont Street, S.W.1, Lieut. John Greenwood Gant, R.A.M.C., to Joan Trimble.

HEARN—PLUMMER.—On August 7, 1942, Norman Lewins Hearn to Margaret Plummer, at St. Matthew's Church, Bayswater.

OBITUARY

DR. W. H. REED

JULY, 1942

It would be proper to any notice in these pages to write of William Henry Reed as of a man lost primarily to the Royal College of Music. To write, in any association, of "William Henry" Reed would lack all propriety. College was at least a part of him: "William Henry" scarcely any part at all. It adorned his birth certificate and other formalised State records, but had long since ceased to matter. For he had become a man of countless friends, and was to each of them plain "Billy."

He came to work in the College in his latter years; which is to mean, in his case, at the zenith of his powers. Almost any morning the first object to be met outside the College was his car; and within doors, the first, second, or third person encountered was like to be himself. And he would be shaking your hand as if to say "It's a far better morning for this utterly unexpected sight of you." Or it might be he would wave a friendly greeting if you were pressing your nose against the glass panel of Room 54.

In that room he taught his violin pupils for long arduous days: days broken into by luncheons his limitless vivacity so enlivened; days marked off, morning and evening, by journeys to and from Croydon in a car often loaded with "lifted" people going the same way.

He had the gift of turning each patterned day into something miraculously new. The sounds of a modest student's violin might easily be a burden to most ears; never to his. He was incurably optimistic, even about such sounds, and the laborious student effort that produced them. This optimism he conveyed to the pupil/student and tenaciously fostered it to a point of considerable achievement, and to the verge of dreams stretching far out to Beethoven, Elgar, Brahms. It is not difficult to understand why one of his abler students once said "He makes me feel that Kreisler, Menuhin and Heifetz are more or less ordinary folk like you and me."

It is the mark of a wrong-headed teacher that his pupils will too often be weeping over difficulties. But who among us ever heard of any pupils of his looking at the heights through a blur of tears? Without declaring it in so many words, he made students—even the born specialists among them—believe that a fully-useful musical life is not lived exclusively in rarified atmospheres. That was sane. Safe too; for in contact with him there was no chance of glib assumption that the opposite was true. He neither made nor believed in musical menials. His class-room was no antechamber to concert-halls overrun by mediocre performers. His encouraging influence had no origin in optimism that could dwindle to complacency, or in standards that might remain half-hearted.

One has known a few people who made the crass mistake of thinking he was one thing in his class-room, quite another kind of man in his distinguished friendship with Elgar, still another as leader of a great orchestra, and opposed to all these when conducting an amateur orchestral association. Most of us know better. "William Henry": "W. H. Reed": "Dr. Reed"—leader, teacher, friend, conductor, organiser—all these went to the making of a unit. And the unit was "Billy."

It would be no great exaggeration to declare that the rare quality of his achievements—and therefore of his career—resided in "the Importance of being Billy." His life was essentially friendship in action, friendship of such ease and grace as to make the affectionate "diminutive" its only fitting accompaniment. Among his myriad "public" friendships one there was that struck deeper private roots, and became a dominant factor in his life, both as man and musician. Elgar acquired the highest honours, and friends of a like eminence. I believe he felt never more honoured

than in the affectionate devotion of the man he always called "Billy." "Enigma" pre-dated the friendship; so one variation remained unwritten. Elgar confessed as much to him whose name it would have borne. But the record of the friendship is assured: in print—in two warm-hearted biographical studies; in musical terms—in many a subtle detail and phrase-shape in works Elgar freely and eagerly discussed with him in the actual process of their composition.

Reed's gift of friendship touched almost every phase of his activity, was the source of unity in himself, and the origin of his power to unify others. That he became in 1904 a founder and in 1912 leader of the London Symphony Orchestra was due to that power. It was working itself out in every scheme of his practical career—at Bromley with his amateur orchestra as much as in Queen's Hall.

I have myself seen him in action—all in the same week—keeping the peace between "touchy" members of a branch of a county orchestral society in a Gloucestershire village, and finding the least-common-denominator of workable agreement between an irate Mengelberg and a plain-speaking Stanford at a critical Queen's Hall concert-rehearsal. I have known him bring unity of action to an illustrious orchestra misled (for once) by Weingartner in a Holstian five-four, and do it with the same decisive leadership that raised so many "first performances" from the dust of composer-conducted disaster. As link between over-wrought foreign "celebrity" conductors and orchestras brought up exclusively on "plain English" I have known him find the only possible verbal formula that could clarify a delicate situation.

These acts were not always done with a smile. There was, on occasion, a pained look, more potent than the frowns of 20th century Dictators. (He had by the way, one other rare facial expression—a mask of sheer frozen detachment. One saw it in the presence of a pretentious soloist, or in the worst moments of Strauss's "Alpine Symphony." It registered an infrequent sense of defeat in circumstances beyond his control. Its effect was in inverse ratio to its use).

For 20-odd years following 1912 "Leader: W. H. Reed" marked more orchestral programmes than one can number. Reed the "Leader" was essentially the "public" Reed. At concerts up and down these islands one's eye could travel downwards at an angle of 45 degrees, from the unpredictable baton of a conductor to the decisive bow of the leader. No leader was ever warmer in praise of the inspired baton; none, mercifully, less perturbed by the inept. To the often intense but limited field of a conductor's musicianship he united (or when necessary, tactfully opposed) a knowledge and sympathy of great breadth. No other eminent leader of our time knew more music than W. H. R. did; or better understood the essentials of effective public presentation. To the conductor who might be here to-day (rehearsal) and gone to-morrow (concert) he was a treasure beyond price. Often he was the un-billed conductor of a great concert. Never, in any other than a technical sense, was he a mere "substitute-conductor."

Conductors, Composers, Concerts, constituted three of the four great C's in his life. The fourth was another C—Conversation. It has been alleged that "Conversation is a profession, not an art." "Professional" he could prove it; and "art" too. The Three Choirs Festival, by common consent, is primarily the occasion for the performance of great music. After a Hereford Meeting I had not been able to attend, I asked an illustrious composer "How did it all go?" "Magnificent," he replied; "Billy's stories were better than ever." The inner circle of the festivals will know the essential fitness of that comment; and all his friends will relish the tribute. As raconteur he was inimitable. His memory for detail was prodigious; his humour such as could seize upon and turn to engrossing but kindly account all oddities and foibles of personality. More

remarkable still was his swift interpolation of anecdote into the otherwise wayward talk of ordinary occasion—at table, in the street, in the interval of a concert, or at a choristers' breakfast.

It is a major misfortune that fine talk is one of the most perishable of all human graces. For the less-than-Johnsons few Boswells exist. Where sight and sound of the speaker are vanished the essentials of the gift are pathetically gone too. Not even Billy's stories can escape that mortality. Yet, for as long as the survival of any of us who actually heard and saw him in his ageless "anecdotalage," his humanity remains. Most assuredly the memory of him touches the heart; but brings a smile to the lips.

H.H.

MAURICE SONS

28TH SEPTEMBER, 1942

Too late for more than a mere record in this Magazine comes news that Mr. Sons has passed onward. An obituary notice will appear in the next number.

ROSAMOND VEREKER BINDON

16TH JUNE, 1912

Mrs. Bindon was a well known figure in the College during the years when she was Lady Superintendent, and was held in affectionate regard by hundreds of Collegians. It is not too much to say that she entirely transformed the character of the post that she held.

Eager to know all the students and to help them in every possible way, her vivid personality—she was partly French—shone out in everything she did; and her courage and enterprise carried her through all difficulties including the serious housekeeping problems presented by the last war. Of one of these she gives a sketch in the Magazine No. 1 of the year 1940. She had a good knowledge of music, chiefly of vocal music and of opera, but she was also a shrewd critic in other branches. In the days of one opera a year she was indefatigable in her energetic support of that one performance, looking after the singers' costumes and their comfort with equal enthusiasm. She took a special interest in singers and was instrumental in helping many by introducing them to people who could be of assistance to them, artistically or financially. When Clara Butt was sent to Paris to complete her studies Mrs. Bindon was deputed to instal her. The two must have made a striking couple for Mrs. Bindon was also tall and handsome. In after years she would relate with gusto how she and Clara towered above the pedestrians in the streets, attracting much attention, and how one man, indicating Mrs. Bindon, was heard to exclaim "L'un, c'est un gendarme, mais l'autre!" and he threw up his hands, rolling up his eyes in utter stupefaction.

Mrs. Bindon's maiden name was Rosamond Ann Cardozo. Her father, originally from Cornwall, became Manager of the Bank of India at Madras. Her mother was a Mademoiselle Cammiade d'Agencourt. Mrs. Bindon herself was married at the age of 18 in Madras Cathedral; a year later she was left with a young baby and only £500. Undaunted, she came to England, became assistant matron at a London hospital, and while there became acquainted with Lady Emily Chichester, who engaged her as governess for her daughter. Lady Emily passed her on to another, and it was while she was at Salisbury with the Hamiltons in 1894 that she was appointed Lady Superintendent of the Royal College of Music—a post which she held till her resignation in July, 1919.

During the last war she organised concerts in Trafalgar Square for the Women's Central War Savings Committee. (Her account of this is in the number of the Magazine previously mentioned). In her later years her sight became very bad and she was operated on for cataract but unfortunately with no permanent good result. Before her death she was quite

blind. But nothing broke her spirit. I lived near her during her last years and often went to see her. She sat there in slowly increasing darkness, with only her wireless (the gift of some College friends) to distract her, but I never once found her anything but bright, and eager to be told every scrap of College news. It would be difficult to find a braver spirit. She was a striking figure in the College life, and this opinion I know will be shared by hundreds who remember with gratitude and affection her sterling qualities and her never failing kindness.

E.R.D.

ANNIE PRINCE SCOTT

(Mrs. Sydney C. Scott)

15TH AUGUST, 1912

In the early days of this century on many and many an occasion, towards evening, small groups of young R.C.M. students used to meet at Victoria Station, book to Gipsy Hill, and proceed to a house in the Avenue known as Hatherleigh. (The house still stands but is called by another name.) There they were received with delightful courtesy, made to feel almost as "members of the family," and entertained to dinner. Then followed music. New chamber works were tried, and much original M.S. heard for the first time. Amongst the students who were welcomed were William Hurlstone, Frank Bridge, Haydn Wood, Thomas F. Morris, Noel E. Hope, Herbert Kinsey, Sybil Maturin, Ethel Wilson, Arthur Trew, Ivor James, Harold Samuel and the writer of this note. Very happy evenings were spent, only disturbed by the thought of that last train back to Victoria. All this happened before the foundation of the R.C.M. Union, the idea of which, if it did not actually originate in the mind of Marion Scott, was certainly foreshadowed, stimulated and developed in the home of her parents and most certainly owed much to those early gatherings presided over so genially and sympathetically by our kind host and hostess. The Gipsy Hill parties went on through the years 1900-1906 until the family moved to London, where at 92 Westbourne Terrace they were continued, and later Collegians, such as James Friskin, Harold Darke and Ernest Farrar, joined the circle. The idea of holding parties at various Collegians' houses soon became a habit, and after the foundation of the Union proved an excellent way of bringing together little groups of rather shy young musicians.

I feel that this information should be recorded in the annals of the history of the Union, and that grateful thanks be offered (although with sadness it must be done posthumously) to Mrs. Scott, whose passing on August 15th recalls the memory of a lady of gracious personality, whose service to others and true friendships will always be remembered with gratitude.

W.H.H.

HYAM GREENBAUM

13TH MAY, 1912

All true artists have an ideal. To all of them is given the stern rule of art above self. To have known Hyam Greenbaum, and to have talked with him, helped one to understand his consuming passion for music. For him music burned brightly the whole time. I remember seeing him in the back-of-the-orchestra seats at the Queen's Hall, listening to a Toscanini performance. Greenbaum was completely oblivious of his surroundings. Only one thing mattered: the glory of the sound then being made. So it was with his own real music making. As a conductor, he was admired by the orchestral players as a man who knew what he wanted and got it. His taste was impeccable, and although his appointment as conductor of the B.B.C. Television Orchestra gave him work of a lighter character, he was happiest conducting the music of the Ballet for several television transmissions.

In all his work he was greatly helped by his wife, Sidonie Goossens. Her splendid influence guided and directed him at all times. He has passed on; but he has left a great message. To live the life of an artist requires courage: to fulfil that life to its greatest degree is a pearl beyond price. "Bumps" lived well and died in his prime. I know he will think it worth while having lived a full life of artistic purpose.

L.W.

MAJOR GEOFFREY TOYE

11TH JUNE, 1942

When Geoffrey Toye came to the R.C.M. as a pupil his ready talents, his unusual good looks, his affluence and his aptitude for success quickly singled him out as a personality. Ernest Farrar, his fellow student, used to say that "little Toye" (as he called him on account of his youth) "looked like a Greek Hermes" and the description held good too for Toye's mind, so deft and nimble, and for his musicianship, attractive and light of touch. It was affinity as well as "up-to-dateness" that made him a fervent admirer of Debussy's music. Looking back to the Mime ballet composed by Toye and produced at one of the College public opera performances it is clear now that the theatre was Toye's real "milieu." But he put at least one bit of symphonic work to his credit that will go down to history—he conducted the first performance of Vaughan Williams's "London" Symphony at the now famous Ellis series of concerts before the last war. George Butterworth wrote at the time in the R.C.M. Magazine "The success of the symphony was greatly enhanced by the magnificent performance by the Queen's Hall Orchestra under the direction of Mr. Geoffrey Toye—perhaps as good a 'first performance' as it would be possible to obtain."

On the outbreak of War in 1914 Toye was among the earliest to volunteer. He served through the four years and ended with the rank of Major. When he returned to civilian life opera claimed him. He was an admirable conductor of Gilbert and Sullivan operas; he became a Governor of Sadler's Wells in 1931 and was managing director of the Royal Opera Covent Garden, from 1934 to 1936. In 1938 he produced the film of "The Mikado."

M.S.

JOSEPH HURST-BANNISTER

2ND AUGUST, 1942

His colleagues on the teaching staff and those who were his pupils at the College heard with sorrow of the death of Joseph Hurst-Bannister after some months of painful illness. He entered the College as a student about 1903, his principal studies being organ under Sir W. Parratt and accompaniment under Mr. Sewell. On leaving College, he was for a time organist to the late Lord Portman and subsequently for some years organist and choirmaster at St. John's Holland Road, W., where he was held in high esteem. He also did useful work as an accompanist and coach and was for a time on the music teaching staff at Lancing College. His work at the R.C.M. consisted mainly of coaching piano teaching and aural training. Soon after the beginning of the war he left the College and took up clerical work at the Admiralty. Though somewhat shy and reserved in manner, he had the kindest of hearts and a very high sense of duty. The sympathy of all who knew him will go out to his bereaved wife and family.

S.S.

WILLIAM DAVID MURDOCH

9TH SEPTEMBER, 1942

In 1906 William Murdoch, aged eighteen, and an Australian by birth, entered the Royal College of Music as the holder of a Clerke scholarship. He had received his first training at Melbourne University: his four years

of study at College under Mr. Hartvigson ripened him into a solo pianist of exceptional ability and versatility. The present writer well remembers a truly splendid performance Murdoch gave of Beethoven's "Emperor" concerto at the last orchestral concert of one Midsummer Term, and how immediately after, being then short of cash, he obtained a holiday up the East Coast by joining a Pierrot Troup as their pianist.

During ensuing years Murdoch travelled over a large part of the world as a successful concert artist. But after he settled in England—and especially after he commenced his long artistic association with Albert Sammons—he developed into an outstandingly fine ensemble player. His performances in collaboration with Sammons, Tertis, and Laurie Kennedy showed his art at its zenith, combining as they did his perfect mastery of means, his happy self-surrender to the music, and his intuitive sympathy with his colleagues.

M.S.

ON ACTIVE SERVICE

JOHN REGINALD MARTIN SMITH

J. R. M. Smith was educated at Alleyn's School and won a choral exhibition to Gonville and Caius College, Cambridge, in 1929. He took his B.A. (English tripos) in 1932 and studied piano (Lloyd Powell) and theory (Anson and Moule) at the College, taking his A.R.C.M. (Pianoforte teaching) in 1932 and Mus.B. Cantab, in 1935. His first year of teaching was spent as assistant music master at Bedales from where he went as music master at the King's School and organist at the Parish Church, Bruton. In 1937 he was appointed organist at the Hong Kong Cathedral.

"J. R. M.," as he was usually called, possessed a quiet, enquiring, friendly and very intelligent disposition which always appealed to his fellow students and later endeared him to his pupils. He was killed while serving with the Hong Kong Home Guard.

H.V.A.

PILOT OFFICER WILFRID FRAMPTON

APRIL, 1942

Pilot Officer Wilfrid Frampton was killed in action while serving with the R.A.F.V.R. When at College he was a violin pupil under Dr. W. H. Reed. His father, J. A. Frampton, has founded a Wilfrid Frampton Memorial Exhibition—preferably for a pianist.

PILOT OFFICER ALAN BARTLETT

MAY, 1942

Alan Bartlett, whose death in an accident while on active service was announced in the last issue of the Magazine, was a fellow of high ideals. In everything he did he showed the same care, thought and high purpose. I met him first at the R.C.M. to which he came from Christ's Hospital, where under Aubrey Carter he had already shown outstanding qualities as a violinist. We were fellow pupils of the late Maurice Sons, and though I got to know him well, both in the ensemble classes and orchestras, it was not till I joined his string quartet (the "Portland") as 2nd fiddle that I really appreciated his many qualities.

His natural aptitude for chamber music was quite exceptional, and it was remarkable, especially with a new work of which he might not have even seen the score, how quickly he grasped the work as a whole. His care for the smallest detail—nothing was ever left to chance—gave one the utmost confidence in him, especially on big occasions. His attractive personality and his ready wit made him as successful a "compère" at children's or school concerts as an executant.

When war came he joined the L.C.C. ambulance service, but as this was not involved directly with the war (the "blitz" had not begun) he volunteered for flying duties in the R.A.F., being still young enough. Eventually he went to America and Canada with the first batch of cadets under the (then) new scheme. His strong character made him a born leader and he was soon put in charge of this party. He was full of enthusiasm for their treatment by the Americans and when he returned from his long training, in which his flair for mathematics had stood him in good stead, he was anxious to take his full part in the air war against the enemy.

I last saw him in January on an R.A.F. Station in England, just before he got his commission. He was then rather "browned off," but only because bad weather had been preventing him from flying. Not long afterwards he was transferred to an operational station. He seemed so keen on his new flying venture that it was sad he never had the chance of showing his qualities in action.

He will be greatly missed, not only for his music (he held a prominent position in the London Symphony Orchestra as well as being 2nd fiddle in the British String Quartet) but by all those who were fortunate enough to know him and his extremely likeable and engaging nature. Alan had a sense of humour, a sense of proportion and above all a strong sense of duty.

SERGT. STANLEY DOWNING

R.W.N.

18TH AUGUST, 1942

Sergeant Stanley Downing of the R.A.F. who met his death in a flying accident, was a bassoon player in civil life, and a scholar of the Royal College of Music. He had only recently married, and through his wife the links with College were strengthened, for she was Muriel Roberts, the horn player, a niece of John Pennington, the violinist.

TIMOTHY HENRY FOX

26TH AUGUST, 1942

Timothy Fox had but a short time on earth. Born on May 4th, 1922, he was educated at Dane Court, Pyrford and Aldenham, and entered the R.C.M. at half term, Midsummer, 1940, to study singing and piano. Six weeks later he left to join the R.A.F. The date speaks for itself. He was killed on Active Service, August, 1942, aged twenty.

PILOT OFFICER HARVEY CARLISLE MAXWELL GOODWIN

Many College friends, especially present and recent students, will hear with sorrow the grievous news that Maxwell Goodwin has been killed in action in the Middle East.

"Max," who came of a family distinguished in musical activities (his grandmother was a sister of Mary Wakefield) had a charming personality, and a modesty of manner which quickly won all hearts. He entered the College early in 1938 as a piano student, but he made such special progress with his second study, the bassoon, that he decided to concentrate on this, and to such good purpose that he won an Open Scholarship for this instrument in June, 1941.

He had an ardent desire, however, to serve as an airman, and soon relinquished his College work to join the R.A.F., hoping to return to music after the war.

Alas, that his career in both capacities was destined to be so very brief. The Air Force has lost a keen and loyal comrade, and the College a most eager and promising Scholar.

T.F.D.

FROM THE MAGAZINE'S POST BAG

From MISS ELIZABETH CAMPBELL

ARMADALE, VICTORIA.

19th Feb., 1942.

"The Magazines are wonderful to read and I pass them on to 'The Royal Schools of Music' Club here. The Club is formed of all people who have gained the L.R.S.M. degree in Melbourne and of past students of both schools. We are nearly a hundred strong and we have bi-monthly meetings. Our special night is when we entertain the visiting examiner. This year it is Lloyd Powell. It does bring College so near. . . . Our turn is coming now for hardships. So far there are no restrictions in anything even though Singapore has fallen. We have to 'brown out' at night, but we know sooner or later what will be coming to us. We have had such a marvellous example given us by Great Britain and I hope and pray we shall be strong and brave enough to follow her grand example.

We know we have had the comfort of the past two and a-half years because of Great Britain baring her back to the blows.

I gave a broadcast on Monday, 9th February, and played Fugue in G major, Fantasia in G major, Allegro (last movement), Choral Prelude 'Wake, awake for time is flying' (Bach) and 'Dithyramb' (Harwood)."

From MISS SARAH FISCHER

MONTREAL,

27TH MARCH, 1942.

"I note by a previous Magazine that you do not get much news of Canadian Scholars and others who now reside in Canada. Walter Clapperton does great work with choral classes and gives concerts and oratorios. Arthur Benjamin came by 'plane from Vancouver and we did a coast to coast broadcast of his opera 'The Devil take her.' I had the joy of singing the part of the wife again.

Life is very full over here; although we are far from the War zone everyone is on the go and few people are not doing their bit one way and another, but the war really does not seem to touch us. With what we know in our hearts of your grand courage we wait and pray for the world and know how wonderful England is, standing up. Long may she live!

I miss you all very much. It does one's heart good to read the wonderful Address your Director, Sir George, gave the College last term. I seem to feel I am sitting there listening! Please write me a line sometimes if you can spare a moment. . . . I must add I am very busy teaching and have some lovely voices."

From MISS VERA WOOD (MRS. D. J. WICKETT)

"It was pleasant sitting knitting on the boat deck in the sunshine having left behind the sticky heat of the tropics. The suddenness of the dull thud which caused the ship to shudder from stern to bows, seemed unbelievable—my companions exchanged quick glances—the word 'torpedo' was barely whispered as we rose swiftly and sped down to our respective cabins. I reached my cabin just as the Klaxon emitted its shrill familiar warning—familiar because of our daily boat drills. I snatched up my haversack, already packed at the commencement of the voyage with emergency necessities, tied on my life belt, then rolled my baby son, Peter, then not eight months old, in shawls and a travelling rug, and stumbled up to the 'muster' station. There was no panic, no undue alarm—we could have found our muster stations in the dark if need be.

Our lifeboat was already lowered to the level of the boat deck and in I stepped, firmly clutching the unconcerned Peter. In less time than it takes to tell, our lifeboat was lowered jerkily to the heaving waters below—there was a tremendous swell—the fragile boat met the water with a loud, flat-sounding plop.

At this juncture the ship was in good shape, since the first torpedo had not caused fatal damage. The Captain, on the bridge, was still yelling orders through his megaphone as other lifeboats were in the reluctant process of being lowered. Some of our rowing crew were Chinese and the fatalism of the Oriental prevailed; they sobbed "This is the will of Allah"—laid down their oars, put their heads in their hands and moaned. Fortunately a bluff goodhearted Irishman, one of the passengers, knew something about rowing and he soon marshalled the willing but unskilled passengers upon whom the onus of rowing devolved. Quite calm, but feeling very small and remote in that frail craft tossing like a cork on the ocean, I looked around me for the first time and to my unspeakable horror saw a bronze coloured stick like a stout candle whizzing through the water—my neighbour had also seen it for she nudged me and murmured 'Torpedo!' For a breathless second it seemed to be coming straight at us—I was mistaken—it hit the side of the ship with no results—it was a 'dud.'

By now the other lifeboats were clear of the ship, tossing, impotent and helpless against the solid bulk of the ship. Poor maimed lady, in her bows was a hole the size of an army lorry, caused by a collision with a tanker three days before, which had reduced our speed to five knots per hour making us a perfect target for a submarine as we made for the nearest dry dock.

Time passed—minutes seemed like hours—suddenly a 'plane came into view and circled above us—simultaneously our attention was diverted by a deafening explosion. Smoke and steam ascended heavenwards as the boilers burst after the third torpedo had found its mark. The gallant ship sank swiftly to her watery grave.

The 'plane vanished but our hopes were high even as we pitched and tossed, all of us feeling very ill with the exception of the oldest and youngest passengers—the former an old lady of 86, travelling alone, and the latter, my son.

After another seemingly endless lapse of time we sighted a speck on the horizon—as it drew near and took shape we realized it to be a destroyer flying the American flag. It approached and stopped. We rowed towards her with renewed energy; willing, friendly hands reached out and hauled us up and over one by one. American voices welcomed us to warmth and comparative safety. Our relief was inexpressible our thankfulness and gratitude too deep for my pen to describe. Twenty-four hours later, the whole 290 of us were landed at an American port, very travel stained but none the worse for the disaster."

From MRS. H. STANSFELD PRIOR

'In aid of the Musicians' Benevolent Fund, a Recital, outstanding for its interest and unconventiality, was given by Beatrice, May and Margaret Harrison at Limsfield Church on 27th May. The occasion was the seventh anniversary of the burial of Delius in the adjoining churchyard and the programme was entirely made up of his works. The second and third violin Sonatas and the 'cello Sonata—played with the authority of those who knew the composer and his ideas—were interspersed with 'cello solos and the Légende for violin. In all of these, Eric Gritton was the very capable pianist.

In glorious spring sunshine, with cuckoos and other birds singing in chorus, flowers were placed on the grave of Delius and his wife. Those who were present could not but be reminded of a similar scene on 28th May,

1935, when the noble oration of Sir Thomas Beecham expressed the feelings of the assembled crowd towards the music of Delius. In these troubled days there is, more than ever, cause for thankfulness that this composer, so steeped in the beauties of nature, can impart refreshment and serenity to all who have ears to hear. Why are there not more Recitals of this type given in our Churches? "

REVIEWS

O HAPPY LAND. Song with piano. 2/-.

JOSEPH FELL A-DREAMING. Unison song. 3d.

THE BELL IN THE LEAVES. Unison song. 3d.

A NEW YEAR CAROL. For S.A.T.B. 4d.

By John Ireland. Winthrop Rogers Edition. Boosey & Hawkes, Ltd.

The directions for performance of "O Happy Land" say that it should be "broad and flowing," and the whole quality of the pleasant pastoral melody is in tune with that injunction. Variety is secured by changes in tempo and by occasional syncopation.

Altogether, an attractive song with "escapist" charm for listeners of to-day.

The two unison songs which appear in series 1 (Treble Voices, Unison) of Choral Music for Festivals (generally edited by Julius Harrison), form a sharp contrast to each other in style and matter.

"Joseph fell a-dreaming" is a bold, effective rendering of Miss Farjeon's sophisticatedly simple version of Joseph's dream of the bowing sun, moon and stars.

The sudden irruption of the chord of C major into the recitative-like passage in G minor brings the right suggestion of a startling climax to the boyish dream, and there is also a dramatic element in the final phrase where a penultimate change to 3/2 time prepares the ear for a similar but more restrained effect as the recognition of his brother Benjamin as the brightest star in the subservient galaxy brings the song to a triumphant finish.

"The Bell in the Leaves" shows Mr. Ireland and Miss Farjeon in very different mood. There is an elfin, fairy-like atmosphere throughout this unison song which is most attractive.

The delicate shimmering "Midsummer Night's Dream" effect which it produces owes perhaps something to Debussy, but more to Mr. Ireland's lively imagination, and skilful modulations; the introduction of a clever bell effect in the accompaniment, whilst adding a touch of "programme" music does not in any way detract from the "absolute" charm of the piece.

Very different is the composer's "New Year Carol" for four voices unaccompanied. The mediaeval words, with characteristic combination of mystical symbolism and matter-of-fact speech, have found exactly their right musical interpreter in John Ireland.

The use of the Dorian Mode infuses that detached impersonal quality which not only suits the words, but is of the very essence of a carol—a song that brings religious devotion to the threshold of everyday life.

C.C.

THE AIRMAN'S HYMN. By R. Vaughan Williams. Oxford University Press. 2d.

The Airman's Hymn in E flat, for unison voices, shows that learned simplicity that a good hymn should have (and so often lacks), matching the simple dignity of Lord Lytton's words.

Easy modulations into related keys are treated with just that skill that goes to produce an unexpected effect; such is the telling phrase which emphasizes "their rôle among St. Michael's host."

The imitation and inversion occurring in the accompaniment introduce a hint of fugue that is attractively appropriate, and the fundamentally religious character of words and music suggest that this hymn might well become a national R.A.F. anthem.

C.C.

ENGLISH FOLK SONG SUITE FOR ORCHESTRA. By R. Vaughan Williams, arranged by Gordon Jacob. Boosey & Hawkes. Full score 10/-.

The difficulty of using folk-tunes in symphonic composition is notorious. Full-developed organisms do not lend themselves to further "development" and tunes are not "thematic material." From the other angle (i.e., the composer's) it has been cynically said that when you (i.e., the composer) have played a tune through once there is nothing more you can do with it except play it again rather louder. But it is equally well known that Dr. Vaughan Williams snaps his fingers at all this and by adopting a method somewhat similar to that of the Elizabethan fantasia he does make satisfactory compositions out of his best-loved folk songs. There are the two Christmas Carol Fantasias (vocal and hallet) and the Sussex Fantasia for violoncello, and there is the Orchestral Suite now before us to show how the theoretically objectionable can be ravishingly successful.

The present score is not new but has only recently been published and so made available for more general use. The original composition was for military band, but Dr. Gordon Jacob, who acts as liaison between bands and orchestras, transcribed it for ordinary full orchestra. It is not difficult to play and its three short movements would make a pleasing sinfonietta for amateurs, or if executed with professional dash and brilliance would act as a tonic (medical not musical usage) after the heart-searchings of Tchaikovsky, Delius and other introverts.

F.H.

HEART OF BRITAIN. By C. Armstrong Gibbs. Boosey & Hawkes. 3d.

This unison song was written for the National Association of Boys' Clubs. It is presumably therefore to be their anthem and their marching song. Its tune is ingeniously constructed on a rhythmic formula that recurs at different degrees of the scale, so that it is not difficult to learn; it sings itself, but it is not easy to whistle because of its swerve from C major into the flats. Great unison songs like those which Parry struck out of the furnace of the First German War, depend not only on their tune but on their words, which have to have a certain emotional temperature and express aspiration without self-consciousness. Experience will show whether Sir Mordaunt Currie's compact verses will capture boyish minds. If they do, this song will serve its purpose, for the composer has done his part convincingly enough.

F.H.

LES ILLUMINATIONS. By Benjamin Britten. For soprano (or tenor) and string orchestra. Miniature score. Boosey & Hawkes, Ltd.

A fragment of this work was first heard at a Promenade Concert shortly before the war, and since then several complete performances have been given. It is a setting of prose-poems by Arthur Rimbaud, a French "symbolist" poet of the mid-nineteenth century, who, in his short and varied career, attracted considerable attention in literary circles. Britten has translated the poet's fantastic visions with remarkable aptness. Not only does his music reflect the imaginative qualities of the words, but it also gives them shape and balance without sacrificing their essentially

rhapsodic nature. The contrasting moods of the nine short movements are unified by the recurrence of the opening theme (a bold, arpeggio fanfare) in varying guises throughout the work, and by the emphasis given to the singer's declamation "J'ai seul la clef de cette parade sauvage." The harmonic idiom gains its freshness as much from the use of familiar chords in unfamiliar sequences as from unfamiliar chords; and the "effects" are dictated by the ideas themselves rather than superimposed for freak purposes as in some of the composer's earlier works. The entire piece is confident and controlled, and—without touching any extremes of feeling—wholly satisfying.

J.O.C.

"THE KELPIE OF CORRIEVRECKAN" for clarinet and piano. By Ruth Gipps. Hinrichsen edition.

Short pieces for clarinet and piano are always welcome as they are in great demand for inclusion in recital programmes, etc.

This little Scherzo by Ruth Gipps is very well written for both instruments. It is far from commonplace and should prove a thoroughly attractive addition to the clarinet repertory for those who like the macabre and sinister.

It is interesting to note that Miss Gipps at the age of twenty-one had a composition ("The Knight in Armour") selected for performance on the last night of this year's Promenade Season.

F.T.

THE LADY OF SHALOTT. For mixed voice chorus, tenor solo and orchestra. Poem by Tennyson. Music by Maurice Jacobson. Curwen & Sons, Ltd. 4/-.

The Choral Ballad is a typically English musical form, and one is glad to welcome here a distinguished addition to a class of work in which such composers as Parry, Stanford and our present Director have not only excelled but have actually a kind of national tradition. It is, perhaps, singular that Tennyson's famous poem has hitherto escaped the attention of our foremost musicians, for it provides a particularly suitable text for a choral work of this kind. The full value of Mr. Jacobson's setting, which is laid out on a fairly expansive scale, and takes 35 minutes in performance, is not easy to assess from a mere perusal of the piano score. It is clear, however, that the choral writing (often complex in texture and restless in tonality) is masterly, and that the work as a whole is noteworthy for vivid imaginative qualities. Where the narrative is concerned with the character of Sir Lancelot the tenor soloist is provided with many telling passages, but perhaps the most beautiful musical picture which the composer has devised is reserved for the final section of the poem. Here the altos weave their "mournful carol, chanted lowly, chanted lowly" as the drifting barge bears Elaine upon her last sad journey, and the music is charged with quite touching expressiveness.

Though obviously requiring a full orchestra for completely effective realisation it is worth noting that the work can be performed with accompaniment of strings and piano only. It should receive a warm welcome from choral societies enterprising enough to leave the beaten track and ready to seek hopefully for a new artistic experience.

T.F.D.

THREE PASTORALS FOR ORGAN. By Robin Milford. Oxford University Press. 3/6.

The composer's name is sufficient to arouse interest and these three charming little pieces will be found very acceptable to players and listeners alike.

No. 1 is a rather slow, contemplative movement for the softer stops and is founded on a tune placed mostly in the tenor register. (Query—should the first note in top part, last line, be F natural?).

No. 2 is a "Cradle Song for Christmas Day," the tune being "God rest you merry gentlemen." This works up to a fine climax and then gently settles down to a peaceful ending.

No. 3 "Traveller's Joy," is founded on a Pavane; it is in 6/4 time with a lilting rhythm and will be found most attractive. Throughout the part-writing is interesting and much use is made of canonic imitation; the treatment of the main theme of No. 2 is particularly happy, in the style of a Chorale Prelude; it would serve as a valuable example to composition students as to "how to do it." Each of the pieces is headed by a quotation aptly conveying the mood of the music. They would be equally as effective on a two-manual organ as on an organ of greater resources, and though not technically difficult, they call for neatness of execution by hands and feet.

S.S.

NOTE:—Owing to the paper shortage and pressure on space several reviews are, with great regret, postponed till the next number.

EDITOR

LIST OF NEW PUPILS ADMITTED TO COLLEGE

CHRISTMAS TERM, 1942

Alderson, Anne C. M. J.	Lovett, Martin
Baker-Falkner (Miss) Leslie M. S.	McLoughlin, Eileen
Bennett, Kathleen V.	Mansel, Cecile
Bickley, Janet M.	Mason, David F.
Birch, June M.	Morris, Dorothy B.
Booth, Sidney	Makins, Frances C.
Breeze, John G.	Mossman, Sheila P.
Brooks, Mary V.	Neill, Anne
Browning, Doreen A.	Osmond, Sheila M.
Bole, Hazel	Peake, Beryl V.
Burrows, Barbara A.	Preedy, Rosemary H.
Cossack, Hilda	Rebbeck, Faith D.
Craven, Beryle J.	Reeve, Hilary J. R.
Coulling, John	Richardson, Muriel E.
Dunlop, Diana R.	Robbins, Alexandra
Eckert, Viva S.	Roberts, Joseph M.
Engel, Beryl	Revilliod, Herbert
Evans, William	St. John, Rosemary I.
Fleming, A. L.	Streatfield, Julian H. H.
Freeman, Cynthia	Schul, Rosi
Goodall, Betty J.	Springer, Maurcen
Green, John G.	Stein, Anne P.
Gummer, Judith M.	Sutton-Mattocks, Patria
Goliah, Georgina M.	Sichel, Phyllis M.
Halliday, Marjorie	Southwood, Elizabeth D.
Hind, Vivien	Tiley, Margaret M. A. C.
Holloway, Denis	Vickery, Anne
Honner, Joyce	Vincent, Edith M.
Hudson, William O.	Walker, Daphne
Hutchinson, Jean A.	Williams, Betty E.
Jesson, Roy H.	Winkle, Kathleen B.
Kirke, Fraye St. G.	Wright, Olive P.
Landen, Edgar	Winch, Hazel R.
Leney, Rosalind M.	Wright, Jessica A.
Lomax, Joyce K.	Whittington, Rosemary
Lord, Roger F.	

COLLEGE CONCERTS

WEDNESDAY, 6th MAY (Recital)

JACYNTH HOLLAND, A.R.C.M.—*Violin*

AND

BARBARA HILL, A.R.C.M. (McKenna Exhibitioner)—*Piano*

- SONATA for Violin and Piano in A major *Bach*
 SONATA for Violin and Piano in E flat, Op. 12, No. 3 *Beethoven*
 SONATA for Violin and Piano in A major, Op. 13 *Fauré*

WEDNESDAY, 13th MAY (Recital)

RUTH FOURMY, A.R.C.M. (Scholar)—*Violin*

AND

FANNY WATERMAN (Mathilde Verne Scholar)

RENE SELIG (Scholar)

(Two Pianos)

- TWO PIANOS ... a. Arrival of the Queen of Sheba (*Solomon*) *Handel (arr. Easdale)*
 b. Sonata in D major, K. 488 *Mozart*
 VIOLIN AND PIANO ... Sonata in C minor, Op. 45 *Grieg*
 Pianist: JOAN BAKER, A.R.C.M. (Leverhulme Scholar)
 TWO PIANOS ... Andante and Variations, Op. 46 *Schumann*
 VIOLIN SOLOS ... a. Gavotte and Musette *Tor Aulin*
 b. Chanson } from "Suite Populaire Espagnole"
 c. Polo } *De Falla (arr. Kochanski)*
 d. Un poco triste }
 e. Burleska } *Josef Suk*
 Accompanist: MARGARET MURRAY, A.R.C.M.
 TWO PIANOS ... a. Sheep may safely graze *Bach (arr. Howe)*
 b. Taubourin Chinois *Chédévile (arr. Moffat)*
 c. Popular Song (from "Façade") *Walton (arr. Seiber)*

WEDNESDAY, 20th MAY (Recital)

ANITA COHEN, A.R.C.M. (L.C.C. Scholar)—*Soprano*

AND

JOAN RIMMER, A.R.C.M. (L.C.C. Scholar)—*Piano*

- ARIAS ... a. Intorno all' idolo mio *Cesti*
 b. Se tu m'amai *Pergolesi*
 c. Se Florindo è fedele *Scarlatti*
 d. Non temer, amato bene *Mozart*
 PIANO SOLOS ... a. Masques
 b. La soirée dans Grenade }
 c. Prélude } "Pour le piano"
 d. Sarabande } *Debussy*
 e. Toccata }
 LIEDER ... a. Du bist die Ruh }
 b. Lied im Grünen }
 c. Geh, Geliebter, geh jetzt
 d. In dem Schatten meiner Locken } *Wolf*
 PIANO SOLOS ... a. Burlesque }
 b. Mediterranean }
 c. Hill Time " }
 d. Rhapsody *Ireland*
 SONGS ... a. Celtic Lullaby *Bax*
 b. A girl sings *Whittaker*
 c. The Salley Gardens *Ireland*
 d. Pretty Ring Time *Warlock*
 e. Song of the blackbird *Quilter*

Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

WEDNESDAY, 27th MAY (Recital)

PEGGY HURD (L.C.C. Scholar)—*Soprano*

AND

COLIN HORSLEY (Associated Board Scholar)—*Piano*

- LIEDER ... a. Verborgenheit
 b. Das verlassene Mädchen }
 c. Nimmersatte Liebe } *Mörike Lieder* *Wolf*
 d. Auf ein altes Bild
 e. Er ist's

- PIANO SOLO Sonata in A flat, Op. 110 *Beethoven*
 JOAN PAYTON, A.R.C.M. (South African Scholar)
- STRING QUINTET in E flat, K.614 *Mozart*
 JOAN GIDDINS (Scholar). DESMOND MITCHELL (Leverhulme Scholar)
 LEDNARD SALZEDA, A.R.C.M. (Grove Exhibitioner). PENELOPE SIMMS, A.R.C.M.

WEDNESDAY, 17th JUNE (Chamber)

- PIANO TRIO in B flat, Op. 99 *Schubert*
 JOAN BAKER, A.R.C.M. (Leverhulme Scholar)
 THIRZA WHYSALL, A.R.C.M. (Esther Greg Exhibitioner)
 VIVIENNE WHYSALL (Dove Exhibitioner)
- PIANO SOLO Etudes Symphoniques, Op. 13 *Schumann*
 CECILIA BEWICK, A.R.C.M. (L.C.C. Scholar)
- PIANO QUARTET in E flat, Op. 87 *Dvorak*
 STELLA GREEN, A.R.C.M. (Ashton Jonson Exhibitioner)
 JEAN WRIGHT, A.R.C.M. (Associated Board Scholar)
 MAURICE MEER (L.C.C. Scholar). THERESA WITTY, A.R.C.M. (L.C.C. Scholar)

WEDNESDAY, 24th JUNE (Chamber)

- SONATA No. 2 for Violin and Piano *Edmund Rubbra*
 RENÉE COHEN, A.R.C.M. (L.C.C. Scholar). COLIN REDDS, A.R.C.M.
- SONGS } *Debussy*
 a. Nuits d'étoiles
 b. Romance
 c. Chevaux de bois
 d. La grotte
 e. Noël des enfants qui n'ont plus de maisons
 JOAN GRAY, A.R.C.M. (Marianne Rowe Scholar)
 Accompanist: MARGARET MURRAY, A.R.C.M.
- SONATA for 'Cello and Piano (in one movement) *Deliuss*
 PENELOPE SIMMS, A.R.C.M.
 RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar)
- QUINTET for Piano and Strings *Ernest Bloch*
 MARY VALENTINE, A.R.C.M. (Scholar). WINIFRED ROBERTS (L.C.C. Scholar)
 LEONARD SALZEDO, A.R.C.M. (Grove Exhibitioner)
 MICHAEL TILLET, A.R.C.M. (McKenna Exhibitioner)
 PAMELA HIND (Pringle Scholar)

WEDNESDAY, 1st JULY (Choral and Chamber)

- STRING QUARTET in D minor, "Voices Intimate" *Sibelius*
 RUTH FOURMY, A.R.C.M. (Scholar). PAT LOVELL (Associated Board Scholar)
 MICHAEL TILLET, A.R.C.M. (McKenna Exhibitioner)
 MADEIRA MACKENZIE, A.R.C.M. (Scholar)
- MADRIGALS AND PART SONGS for Women's Voices:—
- | | | | | | | |
|--------------------------------------|----------|-----|-----|-----|-----|----------------|
| A country pair | (3 part) | ... | ... | ... | ... | <i>Wetckes</i> |
| The nightingale | " | ... | ... | ... | ... | |
| Now all the roses are blooming | (4 part) | ... | ... | ... | ... | |
| The mountains are cold... | " | ... | ... | ... | ... | |
| The meadows at Wildbach | " | ... | ... | ... | ... | |
| If through the churchyard thou goest | " | ... | ... | ... | ... | |
| The bride | " | ... | ... | ... | ... | |
| A March night | " | ... | ... | ... | ... | |
| Ave Maria | (8 part) | ... | ... | ... | ... | <i>Holst</i> |
- Conductor: THE DIRECTOR
- INTRODUCTION AND ALLEGRO for Harp, String Quartet, Flute and Clarinet *Ravel*
 GLENIS FLEET, A.R.C.M. (Scholar). RUTH FOURMY, A.R.C.M. (Scholar)
 JEAN MCCARTNEY (Caird Scholar). MAURICE MEER (L.C.C. Scholar)
 THERESA WITTY, A.R.C.M. (L.C.C. Scholar). JACK ELLORY (Exhibitioner)
 ERNEST DALWOOD (Exhibitioner)

TUESDAY, 14th JULY (Second Orchestra)

- Conducted by members of the late Dr. W. H. Reed's conducting class.
- "NIMROD," from the Enigma Variations *Elgar*
 (In Memoriam W.H.R.)
 Conductor: THE DIRECTOR
- CONCERTO for Piano and Strings in F minor *Bach*
 RENÉ SELIG (Scholar)
 Conductor: JOYCE LANG (L.C.C. Scholar)
- SYMPHONY No. 1 in C major, Op. 21... .. *Beethoven*
 Conductors:
 1. & 2. GODFREY KNELLER, A.R.C.M. (Exhibitioner)
 3. & 4. JUDITH HERWALD, A.R.C.M. (Carlotta Rowe Scholar)

CONCERTO for Violin and Orchestra in A major, K. 219	...	...	...	...	Mozart
JACK DAVIDOFF (L.C.C. Scholar)					
Conductors:					
1. PAUL HAMBURGER (Moulton Mayer Scholar)					
2. & 3. LINDSAY ROWLAND, A.R.C.M.					
OVERTURE	...	...	...	Euryanthe	Weber
				Conductor: COLIN ROSS, A.R.C.M.	

THURSDAY, 23rd JULY (First Orchestra)

OVERTURE	...	...	...	Euryanthe	Weber
SYMPHONY No. 8 in B minor, "The Unfinished"	...	...	...	...	Schubert
"RUSSIAN INTERLUDE" (founded on a theme by Rimsky-Korsakoff)	...	...	...	...	Gordon Jacob
CONCERTO No. 1 for Piano and Orchestra in D minor, Op. 15	...	...	...	...	Brahms
MURIEL DIXON, A.R.C.M. (Clementi Exhibitioner)					
Conductor: SIR ADRIAN BOULT, F.R.C.M.					

L.C.C. JUNIOR EXHIBITIONERS' CONCERTS

TUESDAY, 30th JUNE, 1942.

PIANO SOLO	...	...	...	Birthday Dance	S. Ford
				JEAN CONGRAVE (S. Green)	
PIANO SOLOS	...	...	...	a. The Duck	M. Donington
				b. The Young Hound	
				EDDY O'CONNOR (W. Hurst)	
VIOLIN SOLO	...	...	...	Sir Knight	Herbert Kinsey
				BERNARD COHEN (B. Colley)	
PIANO SOLO	...	...	...	Prelude in D	Bach
				AUDREY ARSOUR (M. Griffith)	
PIANO SOLO	...	...	...	Scherzo in F	Muller
				DORFEN TOWNSEND (B. Colley)	
VIOLA SOLO	...	...	...	Andante	Emil Kreuz
				ERICA JOY SMITH (L. Rowland)	
PIANO SOLO	...	...	...	Album Leaf	Beethoven
				SYLVIA VERONIQUE (M. Emms)	
PIANO SOLO	...	...	...	Sonatina in F	Beethoven
				HILDA BURROUGHS (B. Rogers)	
PIANO SOLO	...	...	...	Valse Gracieuse	Swinstead
				*EDITH CONNER (J. Chissell)	
VIOLIN SOLO	...	...	...	Minnet	Jacques Henri
				BRIAN MASTERS (B. Colley)	
PIANO SOLO	...	...	...	Bourrée	Anon. Arr. H. Craxton
				BRIDGET SOUPER (M. Goode)	
PIANO SOLO	...	...	...	Ayre and Gigue	Purcell
				SHEILA COOKE (M. Howson)	
PIANO SOLO	...	...	...	Sonata in G minor (1st Movement)	Beethoven
				HAZEL MOORE (S. Green)	
PIANO SOLO	...	...	...	Minuet	Bach
				MARGARET O'CONNOR (M. Goode)	
PIANO SOLO	...	...	...	The Soldier's March	Schumann
				IAN ANDREWS (M. Havard)	
OBOE SOLO	...	...	...	Sonata (1st Movement)	Saint Saëns
				BRENDA FOWLER (2nd Study: M. Brough)	
				Accompanist: *BETTY SOUTHWOOD (C. Farrington)	
PIANO SOLOS	...	...	...	a. Wächterlied	Grieg
				b. Elfen Tanz	
				BARBARA MASLAND (T. Witty)	
PIANO SOLO	...	...	...	Sonatina in C (1st Movement)	Clementi
				ALAN CLARKE (E. Mackenzie)	
PIANO SOLO	...	...	...	Andante from Sonata in G, Op. 14, No. 2	Beethoven
				NINA ANAMS (M. Campbell)	
PIANO SOLO	...	...	...	Presto from Sonata No. 9 in G	Haydn
				PAMELA HYDE (P. Hunt)	
PIANO SOLOS	...	...	...	a. Scherzo	Gurlitt
				b. Two Part Fugue in C	
				JOAN HAFFENDEN (M. Campbell)	John Blow

PIANO SOLO	...	...	...	Pastourelle	...	...	...	Poulenc
			JOHN AYLETT (2nd Study : M. Griffith)					
'CELLO SOLO	...	...	...	Adagio	...	...	...	Corelli
			PAMELA SOUPER (T. Witty)					
PIANO SOLO	...	...	...	Lullaby	...	...	...	Kullak
			*GLORIA FLUDE (J. Chissell)					
PIANO SOLO	...	...	...	Nocturne in C	...	...	...	Grieg
			JOYCE HAYNES (B. Rogers)					
PIANO SOLO	...	...	...	Siciliano	...	...	...	Schumann
			RUTH LUDLAM (E. Mackenzie)					
PIANO SOLO	...	...	...	Valse in B minor	...	...	...	Chopin
			*CORA LINSDELL (C. Bewick)					
PIANO SOLO	...	...	...	Sonata in D (1st Movement)	...	...	...	Haydn
			*MARGARET CHAPMAN (C. Farrington)					
PIANO SOLO	...	...	...	Fugue in D minor	...	...	...	Arne
			*MICHAEL COHEN (J. Rimmer)					
PIANO SOLOS	...	...	...	Preludes in E major and D minor	...	...	...	Chopin
			*LILY JOSEY (A. Gaskell)					
PIANO SOLO	...	...	...	Preludio e Toccata	...	...	...	Pick-Mangiagalli
			*MARJORIE BEARMAN (M. Silver)					
			* Denotes a Special Talent pupil					

TUESDAY, 21st JULY, 1942.

THE CHOIR	...	...	...	a. The Lark's Grave	...	...	...	Stanford
				Conductor: GLADYS JONES				
				b. Evening Primrose	...	...	...	Bridge
				Conductor: PHYLLIS HUNT				
				c. The Spanish Mail	...	...	...	Armstrong Gibbs
				Conductor: MIRIAM ENNS				
SONATA for Two Violins and Piano	...	...	...	The Golden Sonata (one movement)	...	...	...	Purcell
			ALAN THOMPSON (L. Rowland) and TREVOR JONES (J. Layton)					
PIANO SOLO	...	...	...	Prelude in G minor	...	...	...	Chopin
			BERYL ENGEL (F. Dinn)					
PIANO SOLO	...	...	...	Polohalse in C sharp minor	...	...	...	Chopin
			BERYL HUNT (M. Silver)					
VIOLIN SOLO	...	...	...	Sonata in A major	...	...	...	Corelli
			IVOR BARTER (J. Layton for E. Leyshon)					
PIANO SOLO	...	...	...	Romanze	...	...	...	Sibelius
			MILDRED VINCENT (C. Farrington)					
VIOLIN SOLO	...	...	...	Sonata in D minor (two movements)	...	...	...	Veracini
			MARY ADAMS (J. Layton for E. Leyshon)					
			Accompanist: BRENDA FOWLER (C. Farrington)					
CONCERTO in A major (first movement)	...	...	...		...	...	...	Mozart
			MICHAEL MATTHEWS (C. Farrington)					
ENSEMBLE	...	...	...	Movements from Sonata No. 11	...	...	...	William Young
			HUGH BEAN, DAVID KATZ, JOHN COULLING,					
			MILDRED VINCENT (F. Dinn)					
			VIVA ECKERT (Ivor James), BERYL ENGEL (F. Dinn)					
			Coached by F. Dinn					
PIANO SOLO	...	...	...	Rhapsody in G minor	...	...	...	Brahms
			PEGGY ATTFIELD (D. Aspinall)					
PIANO SOLO	...	...	...	Prelude and Fugue in B minor...	...	...	...	Mendelssohn
			PEGGY HOPKINS (M. Silver)					
PIANO SOLO	...	...	...	Theme and Variations	...	...	...	Beethoven
			ROBERT WEILL (C. Farrington)					
VIOLIN SOLO	...	...	...	Sicilienne and Rigaudon	...	...	...	Francaur-Kreisler
			TESSA ROBBINS (J. Layton for E. Leyshon)					
			Accompanist: BETTY SOUTHWOOD (C. Farrington)					
PIANO SOLO	...	...	...	Sonata in C minor (first movement)	...	...	...	Beethoven
			DOREEN BAILEY (M. Silver)					
PIANO SOLO	...	...	...	Scherzo in B flat minor	...	...	...	Chopin
			JOYCE SCOWEN (D. Aspinall)					
PIANO SOLO	...	...	...	La Danse d'Olaf	...	...	...	Pick-Mangiagalli
			PAT JOLLEY (M. Silver)					

VIOLIN SOLO	...	...	Prelude and Allegro	...	...	<i>Pugnani-Kreisler</i>
	...	...	Tim Beckley (J. Layton for E. Leyshon)	...	...
Accompanist: JOYCE WILKINS (C. Farrington)						
PIANO SOLOS	...	...	a. Minstrels	...	...	<i>Debussy</i>
	...	...	b. Jardins sous la pluie	...	...
	...	...	JOYCE HOSNER (D. Aspinall)	...	...
THE ORCHESTRA	...	a.	Allegro and Gavot from Symphony No. 4	...	...	<i>William Boyce</i>
	...	b.	Concerto in A minor (first movement)	...	...	<i>Grieg</i>
	...	...	Soloist: HENRY VINCENT (A. Gaskell)	...	...
Conductor: FREDA DINN						

OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, July 15, 1942, at 4.45 p.m. Conductor: Mr. Hermann Grunebaum, Hon. R.C.M.

1. UN BALLO IN MASCHERA *Verdi*
Act I, Scene 2
Ulrica (a gipsy fortune-teller) ... REBE EDMOND
Duke Ricardo (in disguise) ... THOMAS CLASBY
Amelia (a noble lady) ... CHRISTIANNA DONALD
Her page ... JOSEPHINE FOX
Chorus:
KETURAH SORRELL, MYRTLE BEALES, JOAN PAYTON, MIRIAM MYRO,
YONA GAILIT, JOAN GRAY, MARGARET JONES
2. AIDA *Verdi*
Duet from Act III
Amonasro (Ethiopian Chief) ... DONALD MUNRO
Aida (his daughter, held as hostage by
the Egyptians) ... PEGGY HURD
3. TANNHAÜSER *Wagner*
Aria and Duet from Act II
Elisabeth ... GRACE KIDD
Tannhauser (a minstrel knight) ... JOHN SOLOMON
Wolfram (a minstrel knight) ... ANDRÉ ORKIN
4. HANSEL AND GRETEL *Humperdinck*
Act I, Scene I
Gretel ... MARGARET JONES
Hansel ... JOAN GRAY
5. MIGNON *Thomas*
Act II, Scene I
Laertes (an actor) ... JOHN SOLOMON
Philina (an actress) ... ANITA COHEN
Mignon ... KETURAH SORRELL
Wilhelm ... THOMAS CLASBY
Frederick (a young noble) ... JOSEPHINE FOX
6. MARTHA *Flotow*
Act I, Scene I
Lady Henrietta ... WANDA BLACKALL
Nancy (her companion) ... JOAN GRAY
Tristram (a nobleman) ... ANDRÉ ORKIN
A page ... JOSEPHINE FOX
Chorus:
MYRTLE BEALES, JOAN PAYTON, YONA GAILIT, PEGGY HURD,
MIRIAM MYRO, REBE EDMOND, GRACE KIDD
Producer—MADAME ENRIQUETA CRICHTON
Pianists—COLIN ROSS, WALTER JELLINEK, MARGARET MURRAY
Conductor of Item 4—COLIN ROSS

DRAMA

A private performance by the pupils of the Dramatic Class was given in the Parry Theatre on Wednesday, July 8, 1942, at 5 p.m.

" TWELFTH NIGHT "

(Shakespeare)

ACT I, SCENE 4: A room in the Duke's Palace

Duke	...	...	...	...	...	...	...	VALERIE SNELGROVE
Viola	...	...	...	...	...	...	...	JOAN LANE

ACT I, SCENE 5: A room in Olivia's House

Maria	...	...	...	...	...	...	...	VIOLETTE WILLIAMS
Feste	...	...	...	...	...	...	...	MARGARET JONES
Olivia	...	...	...	...	...	...	...	EILEEN WOOD

ACT II, SCENE 2: A street

Maria	...	...	...	...	...	...	...	VIOLETTE WILLIAMS
Viola	...	...	...	...	...	...	...	PAMELA LARKIN

ACT II, SCENE 4: A room in the Duke's Palace

Duke	...	...	...	...	...	...	...	VALERIE SNELGROVE
Feste	...	...	...	...	...	...	...	MARGARET JONES
Viola	...	...	...	...	...	...	...	PAMELA LARKIN

" I MADE YOU POSSIBLE "

(Ivor Brown)

SCENE: A room in a Country Club near London

The Barmaid	...	...	...	...	...	...	...	JOAN LANE
The Rider	...	...	...	...	...	...	...	PAMELA LARKIN
The Golfer	...	...	...	...	...	...	...	VALERIE SNELGROVE
The Tennis player	...	...	...	...	...	...	...	MARGARET MANN
The Bather	...	...	...	...	...	...	...	HAZEL ROWBOTHAM
The New Arrival	...	...	...	...	...	...	...	ANITA COHEN

INTERVAL

" LITTLE GLASS HOUSES "

(Philip Johnson and Howard Agg)

SCENE: An ante-room in the Assembly Room at Bath, about 1810

Mrs. Orpington	...	...	...	...	...	...	...	MARGARET JONES
Jane	...	...	...	...	...	...	...	OLIVE HUGHES
Lady Titherington	...	...	...	...	...	...	...	MYRTLE BEALES
Mrs. Carroway	...	...	...	...	...	...	...	EILEEN WOOD
Madame Rossignol	...	...	...	...	...	...	...	MARJORIE MEAGHER

" A ROOM IN THE TOWER "

(Hugh Stewart)

SCENE: London, 1554

Mrs. Tylney	...	...	...	...	...	...	...	MARJORIE MEAGHER
Lady Jane Grey	...	...	...	...	...	...	...	PAT GILDER
Mrs. Ellen	...	...	...	...	...	...	...	VIOLETTE WILLIAMS
Mary Tudor	...	...	...	...	...	...	...	ANITA COHEN

NOTE.—The last sentence in this play are the words actually used by Lady Jane Gray

"LES FILLES À MARIER"

A Mine Play by Margaret Rubell based on a 15th Century French song.

Three Princes come to woo Three Princesses but leave on finding that the Princesses' coffer is empty. In a frenzy the Princesses spin and sew and fill their coffer so that when the Princes return they stay and all dance a French Brawl together

First Princess	...	...	...	...	...	OLIVE HUGHES
Second Princess	...	...	...	...	...	ANITA COHEN
Third Princess	...	...	...	...	...	PAT GILDER
First Prince	...	...	...	...	...	MYRTLE BEALES
Second Prince	...	...	...	...	...	MARJORIE MEAGHER
Third Prince	...	...	...	...	...	MARGARET MANN
Pages	...	...	...	...	...	{ JOAN LANE HAZEL ROWEOTHAM

Production by DORIS JOHNSTONE and MARGARET RUBELL

THE TERM'S AWARDS

MIDSUMMER TERM, 1942

SCHOLARSHIPS, EXHIBITIONS AND PRIZES

The Director has approved the following Awards:

SCHOLARSHIPS

Elected for one year to July, 1943—

George Kiallmark		Dossor, Valerie
Morley		Marriner, Neville
Carloita Rowe		Murray, Anne
Marianne Rowe		Edmond, Rebe
Marianne Rowe		Gray, Joan
Arthur Sullivan		Munro, Donald
Lilian Eldée		Sorrell, Keturah
Blumenthal		Busbridge, John
Blumenthal	}	Robbins, Alexandra
Leverhulme		Valentine, Mary
Leverhulme		Sutton-Mattocks, Patricia
Leverhulme		Mansell, Cecile
Leverhulme		Lovett, Martin
Leverhulme	}	Cossack, Malka
Gilbert Cooper		
Bruce		
Courtenay	}	{ Hind, Pamela
Pringle		{ Hind, Vivien
Wilson		{ Williams, Betty
		{ Osmond, Sheila
Gilbert Cooper		Lord, Roger
Bruce		Landen, Edgar
Macfarlane		Evans, William
Macfarlane		Lopes-Salzedo, Leonard
Macfarlane		* Jones, Andrey M.
Macfarlane		* Marshall, Laura B.
Macfarlane	}	St. George-Kirke, Fraye
Leverhulme		

Proximes:—Daphne Tschaikov, Mary Brooks, Robert Moorsom

(* Awarded instead of Wesley)

Renewed for one year to July, 1943—

Leverhulme
Marianne Rowe
George Carter
Eckersley
Pringle
Blumenthal
Mathilde Verne
George Grove
Wesley

Hastings, Eric G.
Kidd, Grace
Lawrence, David R.
Bergum, Olive M.
Ireland, Patrick W.
Platt, Peter
Waterman, Fanny
Gauntlett, Pamela R.
Hewitt, Margaret
Hill, Rowland L.

CLOSE SCHOLARSHIPS

Elected for one year to July, 1943—

Norfolk and Norwich
Heywood-Lonsdale

Reeve, Hilary
Jones, Sidney

Proximes:—(Heywood-Lonsdale: Georgina Goliah, Margaret Johnson)

EXHIBITIONS

Elected for one year to July, 1943—

Pianoforte—

Waley

Hedley Satchell

Wilfred Frampton Memorial

Clementi

Ashton Jonson

Leverhulme

{ Bewick, Cecilia M.
Miles, Margaret
(Pf. Acct.)
Roberts, Susan
Hopkins, Antony
Andrew, Patricia J.
Not awarded
Colley, Beryl D.
Payton, Joan
Mills, June
Jefferson, Muriel K.
Lewis, Ruth C.
Murray, Margaret
(Pf. Acct.)
O'Neill, Bernard A.
Pavey, Sidney H.
Boyd, David T.
Campbell, Eileen
Jones, Joan
Pearman, Diana F.

Singing—

Galer

Janet Heriot Thomson

Leverhulme

Composition—

Foli

Conducting—

Boult

Julian Clifford

Violin—

Gowland Harrison

Michael McKenna Memorial

Esther Greg

Violoncello—

Dove

{ Waterhouse, Nora J.
Jones, Margaret G.
Clasby, Thomas
Orkin, André
Fox, Josephine

Not awarded

Not awarded

Not awarded

Not awarded

{ Caffikin, Prudence
Watson, Joan
Whysall, M. Thirza
Brown, Eileen M.
Richardson, Elizabeth

{ Whysall, Vivienne C.
Loeser, Brigette

Organ—		{ Burne-Jones,
Arthur Normand		Robert A. O.
Wind—		{ Lang, Josephine
Laura Clark		{ Tschaiikov, Basil N.
Charlotte Holmes		{ Wilkins, Helena J.
Grove		Smith, Peter
Lyell-Taylor		{ Harris, Joan R. A.
Renewed for one year to July, 1943—		{ Williams, Mary C.
Savage Club		Not awarded
	PRIZES	Spero, Carol M.
Tagore Gold Medal		Panter, Evelyn
Pianoforte—		
Chappell Gold Medal and Ellen Shaw		{ Hopkins, Anthony
Williams Prize		Dixon, Muriel
Challen Gold Medal and Pauer Prize		Jones, Gladys
Hopkinson Gold Medal		{ Waterman, Fanny
Hopkinson Silver Medal and Borwick		{ Jellinek, Walter
Prize		{ Hewitt, Margaret
Marmaduke Barton		Horsley, Colin
Dannreuther		Larkin, Pamela
Herbert Sharpe		Hughes, Patricia
McEwen		Not awarded
Organ—		Busbridge, John
Tom Haigh		Gleadowe, Teresa
Walter Parratt		
Kenneth Bruce Stuart		
Singing—		{ Gray, Joan
Henry Leslie		Kidd, Grace D.
(Herefordshire Philharmonic)		Not awarded
Chilver Wilson		Henderson, Thomas
Giulia Grisi		Sorrell, Keturah
Mario Grisi		Munro, Donald
Emma Albani		Meagher, Marjorie
Frank Pownall		
London Musical Society		
Violin—		Lopes-Salzedo, Leonard
Alfred and Catharine Howard		Lovell, Patricia
Louisa Dent		Watson, Joan
Woltmann		McCartney, Jean
Dove (Grade IV)		Roberts, Winifred
Dove (Grade III)		Fourmy, Ruth
Tivadar Nachez		Watson, Joan
Annie Elizabeth Read		
Viola—		Not awarded
Lesley Alexander		Not awarded
Alfred Gibson		
Violoncello—		Not awarded
Lesley Alexander		Hind, Pamela
Leo Stern		Mackenzie, Madeleine
Scholefield		
Wind Instruments—		Not awarded
Manns		Stewart, Madeau
Edwin F. James		
Composition—		Gipps, Ruth
Hubert Parry		Not awarded
Arthur Sullivan		Ross, Colin
Ernest Farrar		

Conducting—

Theodore Stier

Opera—

Harry Reginald Lewis

Cobbett (for Chamber Music)—

Composers

(a) Performance of the String Quartet
by L. Lopes-Salzedo(b) Performance of the Phantasy
String Quartet in E minor by
Raymond O'Connell

William Yeates Hurlstone

Leverhulme Fund

Wodehouse Fund

William Wilkins Hewitt Fund

Ross, Colin

Cohen, Anita

{ Lopes-Salzedo, Leonard
 { O'Connell, Raymond
 { Roberts, Winifred
 { Marriner, Neville
 { Tillett, Michael
 { Hind, Pamela
 { Mitchell, Desmond
 { Rosenbaum, Susan
 { Wright, Jean
 { Mackenzie, Madeleine
 { Murray, Margaret
 { Hind, Pamela

GRANTS

Bergum, Olive M.
 Pateman, Diana
 Gauntlett, Pameal
 Kimber, Paul
 Meek, Maurice
 Munro, Donald

A.R.C.M. EXAMINATION

JULY AND SEPTEMBER, 1942

The following are the names of the successful candidates:—

PIANO (SOLO PERFORMING)—

Larking, Pamela Alice

PIANO (TEACHING)—

a. Hamburger, Paul

Mackenzie, Evelyn Mary

Yearsley, Monica Vivienne

PIANO (ACCOMPANIMENT)—

Jellinek, Walter

Rees, Marguerite

SINGING (PUBLIC)—

Mann, Margaret Jane

STRINGED INSTRUMENTS (SOLO)—

Violin

Giddings, Margaret Joan

a. Lovell, Patricia Mary

Mitchell, Desmond

Pateman, Diana

STRINGED INSTRUMENTS (TEACHING)—

Viola

Tillett, Michael Stephen

WIND INSTRUMENTS—

Flute and Piccolo

Mason, Noreen Rosemary

a. Passed in Optional Harmony Paper

LIST OF DATES, 1942 - 43

CHRISTMAS TERM, 1942

GRADING EXAMINATION	...	...	Monday, 21st September
TERM BEGINS	...	...	Monday, 21st September
HALF TERM BEGINS	...	...	Monday, 2nd November
TERM ENDS	...	...	Saturday, 12th December

EASTER TERM, 1943

GRADING EXAMINATION	...	...	Monday, 11th January
TERM BEGINS	...	...	Monday, 11th January
HALF TERM BEGINS	...	...	Monday, 22nd February
TERM ENDS	...	...	Saturday, 3rd April

MIDSUMMER TERM, 1943

GRADING EXAMINATION	...	...	Monday, 3rd May
TERM BEGINS	...	...	Monday, 3rd May
HALF TERM BEGINS	...	...	Monday, 14th June
TERM ENDS	Saturday, 24th July

Royal College of Music Union

FOUNDED 1906

President : SIR GEORGE DYSON

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THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 45) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

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